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## Využití dramatických aktivit v hodinách anglického jazyka

### Using Drama Activities in EFL Classes

**Diplomová práce:** 2008–FP–KAJ– 129

**Autor:**

Iva Kučerová

**Podpis:**

.....

**Adresa:**

Břetislavova 306

460 14, Liberec 13

**Vedoucí práce:** PhDr. Marcela Malá, M.A.

**Konzultant:**

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Ivu Kučerovou

**adresa:**

Břetislavova 306, 460 14, Liberec 13

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Diplomová práce zahrnuje akademický výzkum a praktické ověření teorie týkající se využití dramatických aktivit ve výuce anglického jazyka.

## **Cíl:**

Cílem je prokázat, že postupné zařazování dramatických aktivit do hodin anglického jazyka připraví žáky na dramatický výstup v anglickém jazyce a zároveň přispěje k zlepšení komunikačních dovedností v angličtině.

Zpracování praktického projektu, analýza a interpretace výsledků v uvedené diplomové práci prokáží porozumění metodám analýzy teoretických východisek a jejich kritického zhodnocení a schopnost využití teoretických závěrů při volbě vhodných metod při výuce cizího jazyka. Posouzení efektivnosti teorie a zvolených metodických postupů v praxi dále ukáže schopnost využití evaluace jako nezbytné strategie hodnocení celého výzkumu.

Specifikou uvedeného projektu je, že kromě posílení jazykových dovedností dojde k rozvoji sociálních dovedností žáka a tedy i celkové jeho osobnosti.

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## **VYUŽITÍ DRAMATICKÝCH AKTIVIT V HODINÁCH ANGLICKÉHO JAZYKA**

### **Resumé**

Tato diplomová práce se zabývá rolí dramatického projektu v upevňování jazyka, rozvoji komunikačních dovedností a rozvoji osobnosti žáka. Projekt se uskutečnil na základní škole se skupinou deseti žáků v šesté třídě s základní znalostí anglického jazyka. Praktické ověření projektu proběhlo v časovém rozmezí čtyř týdnů v hodinách anglického jazyka.

Výzkum ukázal, že pokud je dramatický projekt důkladně naplánován a přizpůsoben jazykové úrovni žáků, jejich věku a zájmům, umožňuje žákům kreativně pracovat na základě znalosti jazyka a vytváří tak prostor, ve kterém se mohou žáci přirozeně učit. Při plnění úkolu a během diskuzí na zadané téma vyvstává zcela přirozeně potřeba další komunikace a tedy rozvoj komunikačních dovedností. V neposlední řadě dramatický projekt rozvíjí celou osobnost žáka, neboť dává příležitost přispět dle individuálních schopností a dovedností.

### **Klíčová slova**

dramatický projekt  
upevňování jazyka  
komunikační dovednosti  
osobnost žáka

## **USING DRAMA ACTIVITIES IN EFL CLASSES**

### **Abstract**

This diploma thesis analyses the role of a drama project in the process of language reinforcement, communication skills development and the development of pupil's personality. The project was tested at elementary school with 10 pupils of the 6<sup>th</sup> form whose knowledge of English was elementary. The practical implementation of the project was realized during 4 weeks in regular English classes.

The research showed that if a drama project is carefully planned and adjusted to the pupils' level of English, age and interests, it makes language learning more natural as it allows pupils to use language creatively on the basis of their knowledge of the language. Further it creates a real need of communication during discussions over the given tasks and working towards the accomplishment of the project. Finally a drama

project develops the 'whole person' as each pupil is given an opportunity to make a contribution depending on his or her capabilities.

### **Key words**

drama project  
language reinforcement  
communication skills  
pupil's personality

## **DIE AUSNÜTZUNG DER DRAMATISCHEN AKTIVITÄTEN IM UNTERRICHT DER ENGLISCHEN SPRACHE**

### **Resümee**

Diese Diplomarbeit beschäftigt sich mit der Rolle des dramatischen Projektes zur Befestigung der Sprache, zur Entwicklung der Kommunikationsfertigkeit und zur Entwicklung der Persönlichkeit des Schülers. Das Projekt fand in der Grundschule mit der Gruppe von zehn Schülern in der sechsten Klasse mit Grundkenntnissen der englischen Sprache statt. Praktische Beglaubigung des Projektes ist in der Zeitfrist von 4 Wochen im Unterricht der englischen Sprache durchgelaufen.

Die Erforschung zeigte, dass ein gründlich angeplantes dramatisches Projekt, das der Sprachebene, Alter und Interesse der Schüler angepasst wird, ermöglicht ihnen kreativ zu arbeiten aufgrund der Sprachkenntnisse und bildet so der Raum, in dem die Schüler natürlich lernen können. Bei der Aufgabenausarbeitung und während der Diskussion über eingegebenes Thema entsteht ganz natürlich ein Bedarf weiterer Kommunikation und dadurch die Entwicklung der Kommunikationsfähigkeiten. Dramatisches Projekt entfaltet nicht zuletzt die ganze Persönlichkeit des Schülers, denn es gibt die Gelegenheit zur individuellen Fähigkeiten und Geschicklichkeit beizutragen.

### **Schlüsselwörter**

dramatischen Projekt  
Befestigung der Sprache  
Kommunikationsfertigkeit  
Persönlichkeit des Schülers

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## **1. INTRODUCTION**

As a grammar school student I encountered drama and drama projects for the first time. At that time attending drama sessions was for pleasure and I did not seek any deeper meaning. It was during this time that I realized how much drama had changed me and thus enriched my life. Being involved in drama project helped me become more confident, not only at the personal level but at the language level as well. My spoken English improved and motivation to become engaged in further English studies increased.

Proceeding from my own experience I dare to say that drama makes learning more enjoyable and more effective at the same time. In order to learn a language pupils need to build a positive relation towards it and they need to know it is worth learning. Drama is an educational activity which provides a motivating environment. It brings nothing but every-day life, so well known to every person, into language classrooms. Furthermore, drama is an amusing way to practice such essential aspects of a language as vocabulary, grammar structures, etc., and especially language skills. Hence incorporating drama activities into lessons can have a positive effect on pupils' language learning.

During my teaching I have realized that many teachers are still hesitant to take drama activities into consideration and include them into their daily teaching. In addition, when it comes to preparing a performance, for example for a school event such as a Christmas Party, few teachers are able to prepare the play for the sake of pupils. The aim of my diploma thesis is to prove that rehearsing a play, if carefully planned and developed, can not only prepare pupils for the final performance, but can help mould pupils' personalities, reinforce the language and improve their communication skills in the target language.

## **2. DRAMA**

### **2.1. Drama in Everyday Life**

*“All the world’s a stage  
and all the men and women merely players.”*

(Shakespeare, *As You Like It*)

English poet and playwright, William Shakespeare implied in his statement one important thing – life of a human being is like a play and acting it out is its natural part. It is such a normal thing that we engage in daily. In order to survive in our everyday lives, maintain our dignity and live in harmony with other people we are required to adjust various behaviour patterns for various situations. Such dramatizing accompanies our lives from early childhood.

From the age of about two or three children act out scenes and stories, the nature of which is creating imaginary situations that influence children’s behaviour. “They play at being adults in situations ... which are part of their lives.” (Phillips, 1999, p.6) These make-believe plays play a big role in socialization as they prepare children for real situations they might meet in the future. Make-believe plays allow children to try out various roles and help them discover who they can be. Furthermore, they learn to interact and communicate with one another; they “rehearse the language and the ‘script’ of the situation and experience the emotions involved.... Make-believe encourages their creativity and develops their imagination, and at the same time gives them the opportunity to use language that is outside their daily needs” (Phillips, 1999, p.6).

### **2.2. Definition of Drama**

What is drama as such? The Merriam-Webster OnLine Dictionary (2007-2008) defines drama as “a composition in verse or prose intended to portray life or character or to tell a story usually involving conflicts and emotions through action and dialogue and typically designed for theatrical performance.” Such a definition applies to the traditional type of drama. Dougill uses for this type, referring namely to “the study and performance of a play”, the term ‘theatre’ (1987, p.1). In terms of classroom drama it is better to use any of the following expressions: drama activities (Maley, Duff, 1992,

p.6), dramatization (Phillips, 1999, p. 5) or, to mention Dougill again, ‘informal drama’ (1987, p.1). There comes a slightly different interpretation of drama. According to Wessels (1987, p. 7-8) “drama is doing. Drama is being. Drama is what happens when we allow our students to explore the foundations of the surface reality.”

The primary distinction between the two interpretations of drama is in the emphasis. Whereas in theatre the emphasis is placed on performing the final product “in front of a passive audience” (Maley, Duff, 1992, p. 6), informal drama, as “an art for children” (Stewig, Buege, 1994, p. 2), emphasizes the process itself. From this point of view, the informal drama is focusing on the active involvement of the pupils who bring their own personality into the class, and thus contribute to enlivening the given material by their existing experience and creating new ideas.

### **2.3. Classification of Drama Activities**

There is a wide variety of drama activities. Various classifications of drama activities can be found but generally they can be divided into several basic categories. Dougill (1987, p. 9-25) suggests the following classification.

#### **2.3.1. Warm-up Activities and Drama Games**

Warm-up activities as well as drama games are usually short activities used as introductory or concluding activities. Their aim is to set up “a climate of trust, awareness and group cohesion in which creative collaboration can take place” (Dougill, 1987, p. 9). They are actually meant to create motivation, stimulation – physical as well as mental –, and clearly state what is to happen. In particular, they are useful to put the pupils at ease, activate their minds in an enjoyable manner and centre their attention around actual communication in the target language.

It is necessary to add that some of these activities may involve no or only a little language, especially those focused on building sensitivity to others and raising pupils’ awareness of themselves and the others, such as the activity called “*Mirrors*” (Wessels, 1987, p. 36), where pupils work in pairs, standing or sitting opposite each other, with one pupil moving hands and performing activities and the other pupil copying, mirroring, carefully everything done by the partner. The purpose of such “trust and sensitivity exercises”, as Dougill (1987, p. 13) calls them, is to build relationships based on trusting each other and “sharing oneself with others” (Dougill, 1987, p. 12).

### **2.3.2. *Pantomime***

Mime is an activity based on acting out an idea or a story without language involvement, using hand gestures, bodily movements and facial expressions. Miming is relevant to language learning as communication involves both the linguistic and paralinguistic features. That is to say, mime significantly contributes to the development of non-verbal communication tools. Within the framework of language teaching Dougill (1987, p.14) supports the use of mime by saying that “it is simple to do and can provide much enjoyment.” For this reason mime is frequently used in warm-up phases. For example the activity called “*My word*” (Maley, Duff, 1992. p. 68) can be used as an introductory activity to review vocabulary items. Pupils are working in pairs, each having a card with selected vocabulary and they take it in turns to mime their word to each other. As a more lively variation pupils can form two groups competing against each other trying to guess more words than the other group. Hamilton and McLeod (1993, p. 21) remark that a mime activity doesn’t have to mean “no foreign language from the students. While mime is an excellent vehicle for ‘listen and do’ activities, students can also be asked to respond orally to mimes done by others in the class...,” as in the above mentioned activity.

### **2.3.3. *Role-play, Simulation and Improvisation***

The basis of all dramatic activity is represented by a role. In fact, playing roles is a natural part of human behaviour. It can be claimed that roles constitute human existence. All human experience, thoughts and behaviour develop within certain roles. Role-play is then stepping into someone else’s shoes. Role-play is an opportunity to try out a role of characters that may have completely different motivations and backgrounds. Role-play broadens pupil’s minds and develops their language and movement skills. Considering role-play from the point of view of language teaching only, Dougill (1987, p. 17) adds that “it enables a flow of language to be produced that might be otherwise difficult or impossible to create.” He continues explaining that in a classroom where every body knows each other “the different types of register and formality that occur in language use would not be normally employed.” Within role-play pupils can try out communication between a shop assistant and a customer, employer and employee, old man and a small child.



A key factor in fostering interaction within a role-play is information gap; otherwise the purpose to exchange words would be missing. That means that within the role-play pupils are each given a role card with prescribed behaviour for a certain situation. They are, however, unaware of the roles of the others, and together they have to make themselves understood and come to a certain result, for example solution of a problem, an agreement or a compromise. The pupils are supposed to overcome the missing information about the others by communicating to each other. All in all, role-plays are designed to recreate possible real situations.

An inseparable component of role-plays is formed by improvisation. In improvisation actors must spontaneously act out a scene with little or no preparation time. In terms of language use improvisation develops a very important ability to react immediately without following a given pattern of a usual conversation. That is to say, pupils “act out a situation, using whatever language they have” (Phillips, 1999, p. 111). To mention role-play again, pupils are given the role, or better to say the background information; but what language they are to use is completely upon their ability and creativity. For instance a role card may say ‘you are at the market, you want to sell your cow’ but does not determine the language that the pupil should use to sell the cow.

#### **2.3.4.     *Play***

Plays can be of various lengths and various purposes. Commonly they are used for the purposes of presenting a theatrical production. Even though the preparation, or process we may say, is more important than the final performance, the product should not be devalued. Pupils have fun while preparing a play; however, they want to enjoy performing the play and experience success and satisfaction. (Phillips, 1999, p. 81)

### **3. DRAMA IN EDUCATION**

Place of drama in the educational system has been affected by the 'whole person' approach in teaching. From this stand the value of drama as an educational tool consists in even cultivation of the creative and intuitive as well as the conscious and rational aspects of the personality. Using Hamilton's and MacLeod's words, "drama involves the whole person intellectually, physically and emotionally. It can lead ... to insights about the self as well as other people, situations and places." (1993, p. 5)

#### **3.1. Values of Drama in Learning Process**

##### **3.1.1. Confidence**

Drama activities significantly help pupils become more confident. Building up confidence can be considered from several diverse angles.

Wessels brings out the theme of safety. Human beings and children in particular, behave confidently in such situations where they feel safe. "By taking on a role, children can escape from their everyday identity and lose their inhibitions" (Wessels, 1987, p. 7). At that moment it is not the child itself but the character that is behaving and speaking in a certain manner. This is particularly useful with shy pupils who can be encouraged by obtaining a special role, within which they might feel free to abandon their shyness or embarrassment. (Wessels, 1987, p. 7)

A deeper point of view is suggested by Machková (1998, p. 54) according to whom drama leads to self-knowledge, and self-control. In summary, drama helps to gain positive self-conception through building awareness of one's own value in relation with others and thus strengthening healthy self-confidence. Within drama pupils can realize both their strengths and weaknesses without feeling worthless, as all the pupils have an opportunity to express themselves and contribute to the overall effort.

Stewig and Buege touch the theme of confidence from a slightly different angle. In their conception "drama also provides children by the healthy channels for the expression of emotions. When working on ideas in drama, a child can also work out frustrations, fears and inhibitions that ordinarily must be kept in during more conventional school classes" (1994, p. 16). Pupils are given a place to let off steam and reveal all their emotions to be dealt with. Machková goes further claiming that emotional development is an essential value of dramatization, which offers the

experience with varied emotions and understanding of their importance. Emotions as such are legitimate part of human inner world; however, it is vital to control them and not to let them rule and manipulate. (1998, p. 54).

In terms of language acquisition, drama activities help pupils gain confidence in “use of a foreign language by allowing them to experience the language in operation” (Dougill, 1987, p. 7). Confidence also arises from the fact that the emphasis is on the task completion and the pupils’ attention is distracted from stiff use of the language itself. (Hamilton, McLeod, 1993, p. 4) In other words, when preparing and designing drama activities for pupils, the teacher has a pedagogical aim to practice a language; however, the pupils’ aim is to accomplish the activity and the language serves only as a means, which frees them in the usage of the language. The aim is then a language production free of fear of making mistakes.

### **3.1.2.      *Social and Intellectual Development***

Social development is regarded by Machková (1998, p.51) as the most important group of aims and values. Said by words of John Donne, one of the most influential metaphysical poets of the English Renaissance, “no man is an island, entire of itself; every man is a piece of the continent, a part of the main.” These immortal words reflect the essential condition of the human world; that is, no human being lives separately but in interaction with other people. And to live successfully with others the basic understanding of each other needs to be shared.

In day-to-day routine we tend to judge others subjectively from our viewpoint, which is the outside one. Drama enables pupils to become someone else in a completely different situation and circumstances. It allows pupils to accept the characters and see the world through their eyes. Within the role pupils have a chance to imagine how the character feels, thinks and what affects and forms his or her decisions. Drama thus teaches pupils to evaluate people and situations more objectively. (Machková, 1998, p. 52)

Stewig and Buege (1994, p. 16) suggest another important social value developed by dramatics, and that is teamwork. Drama demands co-operation of the participants in order to achieve their aims. According to Dougill (1987, p. 2) “drama is about filling the spaces between people with meaningful experiences.” In working one with other pupils learn to talk and listen to each other; they learn to value each other’s

suggestions as well as “modify ideas, plans and thoughts as a result of exposure to the ideas, plans and thoughts of others.” (Stewig, Buege, 1994, p. 16)

Stewig and Buege (1994, p. 17) further mention development of reasoning powers that drama provides for. “As children analyze the appropriateness of what has been done in the session they begin to evaluate, formulate alternatives, and develop the ability to choose the most appropriate of the alternative.” Machková (1998, p. 53) deals with critical thinking as such. She is concerned not just with reasoning but expressing one’s thoughts generally. Given situations, circumstances and characters constitute a problem that needs to be solved. Such problem solving requires an adequate way of thinking, based on appropriate questioning, evaluating and ordering possible solutions. Being in role is again a certain advantage because the participant has a chance to look at the problem from at least two diverse viewpoints, one of his own and one of the character’s. The role then offers detachment necessary to complex thinking. In contrast to Stewig and Buege, Machková detaches from the process itself and focuses again more on the individual.

### **3.1.3.      *Motivation***

The theme of motivation permeates through drama in every possible aspect. Before some of the main factors will be discussed a short general definition of motivation needs to be mentioned.

Generally, motivation explains three questions: why people decide to do something, how hard they will pursue it, and how long they are willing to sustain the activity. Considering these three questions, motivated pupils would be those “who participate actively in class, express interest in the subject matter, and study a great deal” (Lightbown, Spada, 1999, p. 57).

To foster such motivation in the classroom takes a lot of energy and as Maley and Duff (1992, p. 12) point out, it is not in the teacher’s power to maintain the pupils active and motivated all the time. And this is where drama comes. Drama is motivating simply from its nature for it “draws on the entire human resources of the class ...” (Maley, Duff, 1992, p. 13).

The greatest advantage of drama is the fact that, if carefully planned and if conditions – such as the state of the pupils – allow, it can enhance motivation more through the internal than external factors that can start, sustain, intensify, or discourage

pupils' behaviour. Those internal factors include individual dispositions, such as pupil's experience, interests, effort, values and abilities. Pupil's intrinsic motivation then comes "from imaginative personal involvement, not from the sense of having successfully carried out someone else's instructions" (Maley, Duff, 1992, p. 3).

As Lightbown and Spada (1999, p. 57) imply "lessons which always consist of the same routines, patterns, and format have been shown to lead to a decrease in attention and an increase in boredom." On the other hand, "people are usually quite willing to spend a great deal of time thinking and learning while pursuing activities they enjoy" (Dörnyei, 2001, p. 72). Drama is such a tool that can make the learning process more stimulating, enjoyable. It enhances motivation through engaging a wide range of different activities. Furthermore, "each technique, in its own way, yields a different, unique, result every time it is practised" (Maley, Duff, 1992, p. 13). This is caused by the fact that the pupils themselves are those who shape the performance and the individual input of each pupil differs according to the actual mood and state at the given moment. Therefore here is a low probability that the same activity, when practised several times, would produce exactly the same result and thus boredom.

In order to build motivation Dörnyei (2001, p. 86) recommends to build confidence in pupils. He continues by saying that "in order for students to be able to focus on learning with rigour and determination, they need to have a healthy self-respect and need to believe in themselves as learners." For that purpose he suggests to adjust tasks to pupil's abilities so that each pupil can experience success regularly. Drama, again, fulfils this condition, as "the same activity can be done at different levels, which means that all the children can do it successfully" (Phillips, 1999, p. 6).

Last to mention, drama activities interrupt pupils in their passivity both with mental and bodily movement. They employ pupil's minds when demanding creative attitude and new thoughts and according to the 'whole person' approach, they employ their bodies as well. Dougill (1987, p. 6) adds to this, "... drama activities also provide a physical release from the constraints of having to sit in a chair for an hour."

## **4. DRAMA IN EFL CONTEXT**

Wessels (1987, p. 10-11) points out that in the field of language teaching, drama should be taken as a technique of communicative language teaching for the role of the learner changes from a passive recipient into an active participant. In terms of teaching English as a foreign language drama creates an open space for communication and natural language learning by means of simulating reality, developing self-expression and allowing for experiments with language. (Dougill, 1987, p. 5)

### **4.1. Benefits of Drama to English Language Learning**

#### ***4.1.1. Different Learning Styles***

A Harvard psychologist, Howard Gardner suggests in his theory of Multiple Intelligences (MI theory) that human intelligence is not a universal intelligence of one size and shape, but there is a variety of intelligences and each human being has a different combination of these intelligences. They are bodily/kinaesthetic, linguistic, spatial, musical, logical/mathematical, interpersonal (social), intrapersonal (self-awareness), and naturalistic. (Armstrong, 2000, p. 1) Different learning style then accompanies a different prevailing intelligence.

The matter of learning a foreign language is a difficult task and respecting the MI theory together with learning styles can help pupils to increase their motivation and learn the second language more effectively. With this regard, drama is an appropriate tool to accomplish this difficult task, because it has the unique ability to engage many different learning styles and thus reach all of the intelligences. All the pupils have a chance to receive and process new information through the channel which fits them the best and makes it easier to understand. As Phillips (1999, p. 7) adds “when children dramatize, they use all the channels, and they will be actively involved in the activity and the language will ‘enter’ through the channel most appropriate for them.”

#### ***4.1.2. Language in Context***

In the classroom, pupils are often exposed to small pieces of language such as individual words or phrases and when speaking they are required to use the structures separately in a restricted manner. Maley and Duff further add “... the language may seem irrelevant or artificial, the structures unwieldy, the vocabulary far-fetched” (1992,

p. 7). Language, however, is not a list of words put together. Language is a complex system with a rich variety of meanings. As such it cannot be taught only through grammatical structures, separately from the context. Phillips considers drama as an ideal way to present language in context. In drama, pupils are often exposed to unknown words or phrases and they are encouraged to guess the meaning from the context, which often makes the meaning clear. Similarly, they are encouraged “to use a mixture of language structures and functions if they are to communicate successfully” (1999, p. 8).

Maley and Duff continue, stating that language is not purely a matter of intellect. “Our minds are attached to our bodies, and our bodies to our minds. The intellect rarely functions without an element of emotion, yet it is so often just this element that is lacking in teaching material” (1992, p. 7). Learning a language without a personal interest is a difficult task. Pupils learn a language better if it becomes part of them. This happens when they are allowed to add emotions or personality to words. Phillips (1999, p.7) notes that by interpreting words, children adopt them, make them their own. And this makes language memorable. Maley and Duff (1992, p. 7) point out the value of drama which “attempts to put back some of this forgotten emotional content into language – and to put the body back too.” Dougill suggests possible ways of doing it. Vocabulary or structures, for example, can be reinforced and contextualized by means of mime or short sketches.

#### **4.1.3.      *Communication Skills***

The very obvious benefit of drama is in getting pupils to speak and thus developing their communication skills which include not only the verbal aspect of communication but also the non-verbal aspect. Into the verbal area Machková (1998, p. 52) includes fluency, sufficient vocabulary, ability to formulate thoughts, proper articulation, breath and voice. The non-verbal area then comprises face and body expressions, gestures, proxemics, movement coordination, and rhythm.

In connection with the two-sided character of communication Phillips points out an important fact and that is that drama “encourages children to speak and gives them a chance to communicate, even with limited language, using non-verbal communication, such as body movements and facial expressions” (1999, p. 9). By saying that, Phillips suggests that drama has the ability to make active participants from all pupils, regardless of their language level or ability. In activities, such as games, role-plays,

simulations, problem-solving, developing scenarios, acting out, etc., which emphasise production rather than reception, all “learners have to be active participants, using their imagination and interacting with each other” (Wessels, 1987, p. 9).

Dougill (1987, p. 5) further states that “drama activities can provide framework in which students have a real need to communicate.” In a language classroom which mostly consists of clearly controlled A/B/A/B patterns of speech, where every word in sequence is given, there is no place for curiosity and interest in what is going to be said next, because the participants already know it. In contrast, drama activities bring the element of unpredictability, which means that the participants are unaware of the reaction that is to follow. In order to reach and accomplish their goal, the participants need to talk to each other; they have to carry on mutual interaction. A need to speak is generated here “by focusing the attention of the learners on creating a drama, dialogue, or role play, or solving a problem (as in simulations or games)” (Wessels, 1987, p. 9). By incorporating communication that is not prepared in advance, “drama activities help to bridge the gap between the cosy and controlled world of the classroom and seemingly chaotic composition of language in the world outside” (Dougill, 1987, p. 6).

In summary, if carefully planned drama should bring the elements of ‘genuine communication’ into the classroom language. Among those aspects Wessels (1987, p. 11) counts background, emotions, relationships, status, and previously mentioned body language, and other paralinguistic features. According to the listed characteristics, genuine communication can be described as a conversation between two or more people, part of which forms all the elements of ordinary conversation such as hesitations, interruptions, distractions, misunderstandings, and even silences. It is a lively interaction that, depending on the theme, brings certain emotions to the surface. Those emotions, anger, fear or joy for instance, further influence the progress of the conversation, particularly the body language, without which any communication is unthinkable.



## **5. DRAMA AND PROJECT WORK**

Drama and project work have a number of features in common. Most importantly, both are based on experiential and holistic approaches. That is to say the aim is to develop the whole pupils' personality by providing them with new experience. Drama and project work in language learning create conditions to enhance communication.

### **5.1. Definition of Project Work**

Průcha offers the following definition of project method: "It is a teaching method that leads pupils to independent processing of specific projects and obtaining new experience through practical activity and experimenting... It encourages pupils' motivation and co-operative learning. Projects can take form of integrated topics, practical problems from real life, or practical activities, leading to creation of either graphical or verbal product" (2001, p. 184; for the original Czech quotation see *Appendix 1*).

Similar definition is suggested by Valenta (1993, p. 8) who depicts project work as an organized and well thought out learning activity which can be both theoretical and practical, and a topic of which is based on real world. Above all, as Valenta suggests, project work leads pupils to accept responsibility for their own learning and thus brings changes of their personalities.

Chard (2001, online) describes the Project Approach as a "set of teaching strategies which enable teachers to guide children through in-depth studies of real world topics." Project is then defined as "an in-depth investigation of a real world topic worthy of children's attention and effort."

Concluding the above mentioned definitions, project work is a learning experience that is aimed to provide pupils with the opportunity to combine knowledge from various areas and apply it creatively to real life situations.

### **5.2. Advantages of Project Work**

Project work is pupil-oriented which means that it is focused on the development of the whole child rather than on teaching a language only. That is to say

project aims to draw upon all aspects of the pupil's personality and life, not merely linguistic competence.

According to Phillips, Burwood and Dunford (2000, p. 6) within the framework of project work pupils are developing the full range of skills such as the intellectual, physical/motor, social and learner independence skills. Furthermore project encourages emotional and personal development. Project work is primarily about pupils. As such pupils are given opportunity to bring their knowledge of the world and apply it while working on the project. The final product is then reflection of the pupil's ideas, interests and feelings. As Phillips, Burwood and Dunford (2000, p. 5) say project enables pupils "to relate what they know from their own lives to a concrete problem worked through in the target language." By taking advantage of their own experience, project work demands pupils' greater responsibility for their own learning.

At this point Phillips, Burwood and Dunford touch an important aspect of project work, and that is language acquisition through accomplishing a task. "The children use the language that is needed for the successful completion of the activity. A project introduces and practices language, and integrates language skills, in a natural way." (Phillips, Burwood, Dunford, 2000, p.6-7)

The nature of project work enables all pupils to participate, regardless their different capabilities. All pupils are given an opportunity to co-operate "on an equal basis in the completion of the tasks the project requires" (Phillips, Burwood, Dunford, 2000, p.5). Besides the condition of personal involvement tends to strengthen their motivation and promotes continuous learning.

### **5.3. Drama project**

Concluding from what has been previously written drama and project have some of common features. As far as the language learning is considered, both drama and project work develop language competences naturally by providing context of a completely different activity. To be more specific, language is being acquired through completing a task that is not primarily connected to language. For illustration, pupils are assigned to create a supernatural hero, which means that they are required to think of the hero's characteristics and appearance, consequently they are asked to draw the character and prepare a story about his great adventures. In such an activity language is used as a means to accomplish the set goals, that is to say, it is not the aim but a certain, even

though necessary, part of the activity. No less important is the fact that both project work and drama are focused on the pupil as a whole, developing the whole personality. Taking it from a different angle, both drama and project work are aimed at not just at developing language skills, but also social, emotional, intellectual and physical skills.

If use of drama activities in the classroom is beneficial, the combination of drama and project work can multiply the benefit. Drama project brings the element of continuous work towards a concrete and tangible goal, which gives pupils certainty of what is going to happen. Besides, drama project offers various opportunities how each pupil can make a contribution depending on his or her capabilities. The teacher's task is to prepare the project in such a way that it results in pupils being motivated both by the set goal and the opportunity to be fully and creatively involved.

## **6. PLANNING FOR A DRAMA PROJECT**

A drama project is a complex activity that needs to be carefully planned in order to happen successfully without any complications, or better to say without pupils misusing the seemingly free lessons. Dougill (1987, p. 27) remarks an important point, which all the teachers determined to set up a drama project should be aware of, and that is that “the more a lesson departs from the traditional, the greater is the risk of disorder through lack of definition.” In this regard drama lessons “should always be carefully planned and strictly timed and controlled” (Wessels, 1987, p.15). Taking the lively nature of all drama activities into consideration, detailed planning and structuring is needful. As Dougill (1987, p. 27) adds “an ill-prepared lesson or vague idea is more likely to lead to chaos in the case of drama activities.”

Planning a drama project also presumes a certain practice. According to Dougill (1987, p. 83) “for those unused to drama activities scripts are probably the easiest way forward,” assuming that a project involves solely work with a given script from the very beginning to the very end. Nevertheless, well thought out projects with a greater variety of activities than mere script handling, are recommended to more skilled teachers who have already had experience with drama activities. For inexperienced and unsure teachers Dougill (1987, p. 29) advises to “avoid jumping off at the deep end with the ‘high-risk’ activities and stick to safer and shallower waters where loss of control is unlikely.” To be more specific, improvisations, for example, are of a higher risk than miming activities, both in language and performance skills.

### **6.1. Drama Project as a Part of the Syllabus**

First of all, a drama project should not be integrated into the syllabus incidentally, but on purpose. When deciding to do a drama project, the teacher should think of the theme as well as the language required for each activity and the project as a whole. Phillips and Dunford (19999, p. 10) suggest that it is inevitable to consider the project in relation to work the class has already done. Further, it is necessary to assess “how the language needs of the individual pupils, and of the group as a whole, can be met.” There is little or no point in implementing a drama project that does not correspond to the syllabus and thus pupils’ interests and language abilities. For example introducing an inter-mediate activity, where the knowledge of the present perfect tense is required, to pupils at elementary level who have just started the past simple and have

never heard of the present perfect tense is inappropriate. Such an activity is necessary either to be modified or omitted.

## **6.2. Important Aspects To be Considered**

The crucial aspect of a drama project is the role of teacher and pupil, and their mutual relationship in particular. The referred teacher-pupil relationship is closely connected with conceptions of their roles.

### **6.2.1. *The Role of the Teacher***

The teacher and the teacher's personality play a significant role in managing the classroom, the lessons and the drama project as a whole. The very first role mentioned mostly in literature dealing with the theme of drama in EFL is the one of a facilitator. In Stewig's and Buege's opinion the "teacher's role shifts from knowledge 'dispenser' to knowledge 'provider' in a whole language classroom" (1994, p.18), which means that the teacher becomes a facilitator rather than an authority. Harmer (2001, p. 57) points out that teacher's role is not as simple but it may change during the lesson. From this point of view the term 'facilitator' is too wide and may involve all the teacher's roles because any role which the teacher adopts aims to facilitate the pupil's progress. For the purpose of a drama project the teacher should adopt the roles of a selector, a tutor, and a director-initiator in particular.

The first role the teacher adopts even before entering the classroom is the one of a selector. Stewig and Buege describe this role as "one of locating and selecting from among the available materials the ones that he or she [the teacher] thinks will be most effective in accomplishing the particular purpose for the session" (1994, p.8). From this point of view great demands are put on the teacher's activity before the lesson starts.

With entering the classroom the teacher's role changes from a selector into an organiser, which is one of the most important roles the teacher has to perform. During the lesson teacher becomes the one who organises the activities and the pupils as the doers of the activities. Organising an activity includes introducing the activity, engaging pupils by offering them a rationale for the activity, giving necessary instructions, initiating the activity, and finally ending the activity in order to organise a feedback.

The next role the teacher should act within a drama lesson is the role of a director-initiator (Wessels, 1987, p. 21) which is closely connected to the previous role

of an organiser. Moving towards the learner-centred classrooms represents a challenge for the teachers, for they have to open themselves to new ideas and new ways of managing the classroom. The teacher needs to be open towards the pupils and their personalities. At the same time the teacher has to be firm. Wessels (1987, p. 21) further develops this claim saying that the teacher “should always focus clearly on ... aim and refuse to be side-tracked by other ideas that might defeat the aims of the lesson.” Even though taking less dominant role the teacher should not lose control over the classroom.

The last role to be mentioned is the role of a tutor. Harmer (2001, p. 62) explains that the role a tutor is a combination of the roles of prompter and resource. Acting as a prompter the teacher should help pupils when they are struggling with a given task, as a resource the teacher should be available to answer pupils’ questions about the language or the activity itself. On the contrary, Dorothy Heathcote (1972) adds that the teacher should give pupils “opportunity for struggling with problems, before they come to the teacher’s knowledge” (Wessels, 1987, p. 14). That means that the teacher should not interfere too much in order not to “impede learner autonomy” (Harmer, 2001, p. 62).

### **6.2.2.      *The Role of the Pupil***

In comparison to teacher, pupil’s role is less demanding in terms of preparation for the lesson. On the other hand more work is required during the activities. Pupils are not mere passive listeners but active participants. In connection with active participation in the classroom pupil’s expectations need to be mentioned, for pupils come to the class with certain expectations and one of those is an idea of learning language without actual learning. Here drama has a very special ability to appear as a free time during which pupils do not have to learn. The fact of the matter is that expressed by Wessels (1987, p. 16) who points out that “in drama we have a unique pedagogical situation, where a teacher sees himself as teaching but the participant does not see himself as learning.” If an activity is processed successfully there is a probability that it would result in pupils learning without realising it.

### **6.2.3.      *Preparing the Right Conditions***

Before getting started the teacher should consider some of practical issues in order to prepare conditions and good atmosphere for drama. As Maley and Duff say “the activities cannot work unless there is a relaxed atmosphere” (1992, p.22). Basically

there are three important areas the teacher should focus on. The first one is the pupil-teacher relationship. The other two practical issues apply to the preparation of the classroom layout and pupils' language preparation.

#### *6.2.3.1. Teacher-pupil Relationship*

The character of teacher's and pupil's roles gives rise to a mutual relationship. Wessels (1987, p. 14) claims "the use of drama involves the formation of relationship and the breaking down of barriers between teacher and student." It is such a relationship with, according to Maley and Duff (1992, p. 22), the teacher being no longer "the source of all knowledge nor the sole arbiter of what is 'right' and 'wrong', 'good' and 'bad'" and pupils being given an opportunity "to react and interact spontaneously, without feeling that they are to be penalized for being wrong." Much depends on the teacher's courage to make relationships with classes and pass the responsibility for their own learning to pupils.

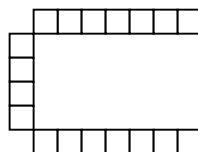
#### *6.2.3.2. Classroom Arrangement*

From the start, the traditional arrangement of desks with the teacher seated at the front of the room should be dispensed (Wessels, 1987, p. 22). The layout of the classroom needs to be changed because a classroom of desks is not suitable for drama activities. Maley and Duff add "the traditional arrangement of chairs and tables or desks works against the successful use of dramatic activities" (1992, p. 18).

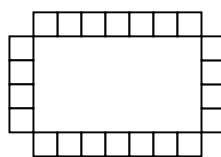
Dougill (1987, p.31) states an interesting point saying that "desks can be both physical and psychological barrier to group work." Maley and Duff support the claim with two arguments. Firstly, many drama activities require room because of the movement involved. Secondly, to support communication it is vital to see the person you are talking to, "to be able to move towards or away from him or her, to touch him or her or to be touched" (1992, p. 19).

Maley and Duff (1992, p. 18) consider an ideal arrangement to be a room with no tables at all and few chairs around the classroom. Dougill (1987, p. 31) is of similar point of view. In his opinion most satisfactory is sitting in a horseshoe with the desks pushed against walls, chairs organized inside, and teacher sitting at the mouth. A classroom without desks in the middle provides teacher and pupils with an opportunity to easily rearrange the chairs as needed, for different activities "require different

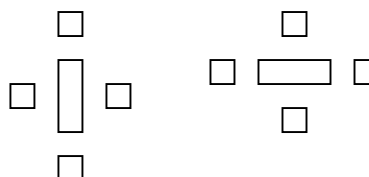
arrangements.” Being aware of such arrangement diversity Wessels (1987, p. 22) suggests several possible ways of rearranging the classroom for drama activities, for example:



*Horseshoe arrangement – suitable for discussions, role plays, etc.*



*Full circle – suitable for games and role plays.*



*‘Grouped seating’ – suitable for group activities.*

As has been mentioned desks present obstacles to free movement and communication. The reason for rearranging furniture in the classroom is then obvious. However, the concrete organization is up to the teachers themselves according to the type and aims of the activity.

#### 6.2.3.3. Pupils’ Language

Drama project and activities are essentially pupil-based which presumes primarily pupils’ communication. To process the project successfully with pupils speaking in the target language as much as possible, a language preparation is necessary. Maley and Duff (1992, p. 17) suggest that the language preparation for a drama project and drama activities should take place continuously during the formal lessons, for the language is a common element of day-to-day classroom communication. Expecting pupils to communicate in English during the whole project without previous language preparation is absurd. Expressing oneself in a foreign language is very demanding and hence the teacher should provide pupils with requisite amount of



language. Maley and Duff (1992, p. 17) come up with three language categories the teacher should take into consideration and practise with pupils in advance. These categories include transactional, discussion and performance language.

Probably the most essential language category is the transactional language, which can be described as the language pupils and teacher use for getting things done in a group or a class situation. Without the transactional language it is not possible to operate in the class at all. If pupils know (and are able to use) phrases such as ‘let’s go over there’, ‘it’s my turn’, ‘give it to me’, ‘what did he say?’ etc. the chance they will be able to understand and carry on the given tasks grows. Being familiar with such phrases encourages pupils to use the English language more and increases the probability the pupils will tend to use their mother tongue to a lesser degree.

The next category is the discussion language which comprises phrases such as ‘I don’t think so’, ‘I don’t like that’, ‘I didn’t understand’, etc. This language category is used to talk about things, to describe or to come to agreement about something. In order to express thoughts, opinions and thus further enhance pupils’ communication skills in the target language pupils need to master several expressions needed for discussion. When beginning with a drama project, it may be sensible to allow a limited use of the mother tongue in discussions. As soon as pupils become more familiar with those expressions the teacher should encourage the pupils to use more English.

The last language category closely connected to drama work is the performance language, which is the end product of some drama activities and the whole drama project. It can be any language, depending on the nature of the activity and the project. The primary function of a drama project is to create opportunities for use of the language pupils already learnt. In this regard the performance language should correspond to pupils’ knowledge and level. If necessary, presentation of new items can be done rapidly right before the activity or anytime during the whole project. Within the framework of the drama project, the teacher should particularly aim attention at performance language when considering a script, which is the subject matter of the following section.

#### **6.2.4.     *A Script***

Before beginning the actual drama project, decision about the story and the script should be done in advance. Basically teachers have two options. They can either

choose the script from already written plays or they can let the pupils write the script by themselves as part of the project.

The decision about the script should be made in accordance with the following. First, the teacher should think of the language abilities of the pupils and the way of reinforcing the language. If the pupils are offered an existing play, the language is reinforced primarily through reading and learning the text. If the pupils produce the script themselves, the language reinforcement comes mainly through using intensively the language they have already acquired and discussing the text. In the first case the performance language, which has more complex syntax and difficult vocabulary, serves as a model for the pupils to receive and learn. In the latter case, the performance language is produced by the pupils themselves on the basis of a particular language model, which is provided by the teacher. The teacher's aim should be pupils producing grammatically correct language. Therefore, the teacher has to correct and further work with the pupils on their language, which is demanding both for the teacher and the pupils. Also, the pupils need to have certain knowledge of the language, which the pupils and the teacher can build upon. The pupils should at least be able to make short sentences in the present simple tense.

#### *6.2.4.1. Choosing a Script*

When choosing a script, there are four criteria, which are rather important. The first one is the language of the script. It should be written in a contemporary language (English in this case) that is accessible to the pupils and relevant to their needs. This means that there is no point in choosing a script written in a dialect, as it is too difficult for them to handle, and hence is of little or no value at all. The second criterion for choosing a script is the number of roles. It is important to have enough roles to involve the whole class. Unfortunately there might be a lack of suitable plays with a higher number of roles. It is important to have enough roles to involve the whole class. Unfortunately there might be a lack of suitable plays with a higher number of roles. This problem can be solved, by dividing the class into smaller groups. If there are still extra pupils they can be assigned a special role, for example a director. The third criterion to be considered is the length of the script. Wessels (1987, p. 115) suggests "either a one-act play or very short full length one." The fourth criterion is the theme of the script. The theme should be interesting and amusing for the pupils. That means the

teacher should choose the theme according to their age, for example a fairy-tale for younger pupils and a detective story for teenagers.

#### 6.2.4.2. Creating a Script

As it has already been indicated, problems with a lack of specially prepared materials might occur. In such a case the teacher can opt for pupils producing the script themselves. According to Dougill (1987, p.103) creating a script by pupils is of special value “for they will have invested their own ideas in its creation, and the language will be the product of genuine need to meet the requirements of a given situation.”

Before introducing the idea of script writing to the class, the teacher should consider three important aspects. The first aspect is the idea about the story. The inspiration can be drawn from a film or a book. The second aspect is the class management. Depending on the story and the number of characters involved the teacher should decide whether the class is to work as a whole or in groups. The third aspect is the language the pupils will be required to use. As for the primary aim to reinforce and develop pupils’ knowledge of the language, the teacher needs to decide on the particular language areas that are to be covered, for instance the past simple, the present simple and the present continuous. Once the language areas have been chosen, the teacher’s task is to elaborate the areas into concrete language models for the pupils to follow in each phase of the process of creating the script. As for the language model, the nature of the process described below offers the teacher an opportunity to get the pupils involved in creating the language model by having them discuss the script. However, the teacher should decide upon the tense to be used in each phase. The following process is adapted for the purpose of a group work.

When introducing the idea, the teacher can have all the pupils read the story, become familiar with it and then create the outline together with the teacher. A possible way of doing this is brainstorming all the ideas concerning the characters, settings and sequence of events, and writing them on a visible place in the classroom, for example, on a board or a big sheet of paper so that they can be used in the next classes. In this initial phase the teacher can make room for discussion through asking questions in the past tense such as ‘Who were the characters? Where did the story begin? What happened first? What happened next?’ etc. As the ideas come up, the teacher should repeat the relevant ones, correct the language if necessary and write them down so that

all the pupils could see the model in the form of notes. The basic outline of the script can be written by the class.

When the basic outline is finished, the more intensive work in smaller groups comes in. This phase is aimed at writing the detailed outline of individual scenes. The teacher's task is to help pupils develop the scenes and to provide the pupils with a language model they can follow. In order to create a particular language model for the detailed outline the teacher should choose one situation, a scene from the basic outline; probably the first one would be the best choice. Before offering any language patterns, the teacher can ask several pupils to act out the situation several times. It is vital to keep in mind that these first acts of improvisation are done out of need of further scene development; hence the teacher should not stress the pupils with excessive demands, either linguistic or dramatic. It is during the subsequent discussions of what has happened and could be improved, that the pupils practice their language, and the language model is formed in the form of the first detailed scene. The language used during the activity should be based on the language form of the teacher's questions. If the questions are in the past tense the pupils should answer in the past tense as well. As for the language model, it should correspond to the used form. Having the language model, the rest of the outline can be processed individually in the groups. The teacher should monitor the work and encourage the pupils to discuss the outline in the target language as much as possible.

When the overall shape of the script has been agreed, there remains work on the dialogue. Writing out the lines can be done solely by the groups themselves. At this stage the role of the teacher is to inform the pupils of their task, which is to write the dialogue in direct speech. In order to provide the pupils with appropriate model the teacher can bring various scripts to the class and hang them all around the classroom. When the groups know what to do the teacher should monitor the pupils' work, correct the mistakes and help them provide stimuli. Finally the teacher should correct all the versions of the script and make modifications if necessary.

For the purpose of this diploma thesis the following passages will only deal with the pupils producing the script themselves.

### **6.3. The Design of Drama Sessions**

In order to run the project successfully the drama sessions need to be planned on two different levels, horizontal and vertical. The teacher should start with the horizontal level that comprises the development of the whole project in the course of time. This level, and consequently the planning, deals with the main idea and the overall work with the script up until the final performance. Dougill (1987, p. 88) suggests the following phases: “presentation – discussion – rehearsal – performance.” Each of these phases then further determines the vertical level, which is the form of each session. Basically the phases of presentation, discussion and rehearsal share a general structure, according to which the sessions are organized. The performance phase has a special form and will be dealt with separately in section 6.3.3.

#### **6.3.1. *The Horizontal Level – the Overall Plan of the Project***

Generally the literature advises to carry on the whole project for six weeks, depending on the play length, with each session lasting between one and a half and two hours. Classes in Czech schools last only 45 minutes, so the schedule needs to be altered and planned properly in order to offset the disadvantage of the time shortage.

For this reason a time schedule is an essential point in planning the sessions, because each session should be planned and prepared with a view to the phases of the project (presentation, etc.) and each phase is given a certain amount of time for implementation.

Therefore the presentation of the project and information about what is going to happen should take place in the first session. The first session should particularly promise fun and enjoyment of the future meetings. Wessels (1987, p. 121) further adds that the first meeting should outline the general structure by containing all the essential components (see the section 6.3.4.).

The following sessions should include discussions about the outline and the dialogue so that the pupils can write the script. The number of sessions devoted to writing the script depends primarily on the length of the outline and the language abilities of the class. More sessions should be taken into account so that the teacher prevents the pupils from unnecessary stress caused by the lack of time.

Discussions can also be part of the next phase, which is reading and rehearsing the play. Some time during the early rehearsals can be spared for questions about the

characters' emotions, attitudes and expressions. Later rehearsals should be primarily based on preparing costumes, props and rehearsing the whole play without the script.

### **6.3.2.     *The Vertical Level – the Structure of the Sessions***

The structure of the sessions is not given. With the day of the performance approaching the scheme and the focus of the sessions should move from the dispersed activities towards comprehensive play rehearsing. Therefore, the sessions can generally be operated according to the following pattern inspired by Wessels (1987, p. 121):

Physical warm-ups and games (5-10 minutes)

Vocal warm-ups (5 minutes)

Improvisations (5 minutes)

Script writing / play reading / rehearsal (20 minutes)

Feedback (5 minutes)

Each stage of the sessions deals with a particular aspect of dramatizing and includes different aims to be fulfilled and different abilities to be developed and practised. For that reason specific activities are designed for each phase. Some of the activities are mentioned in the following sections.

#### **6.3.2.1.     Physical Warm-ups and Games**

The aim of such activities is to warm up pupils' bodies and minds and put them into a relaxed state. When stretching pupils' muscles, the teacher can use various physical exercises, for instance Wessels (1987, p. 125) suggests rolling hips, hopping from one side to another, jogging on the spot or massaging partner's neck etc. Any possible movement can be a part of the physical warm-up. Pupils' minds can be warmed-up by games, which aims at revising and reinforcing the language that is going to be used as well as building team spirit. The following games can be used.

#### **Miming game** (adapted from Dougill, 1987, p. 13)

**Aim:** To revise and reinforce vocabulary items through mime.

**Procedure:** The teacher prepares a set of miming cards (can be put into a box) and then has a pupil select a card and use gestures and actions to indicate the word, for example 'football, an elephant, a book, swimming, etc.' The rest of the students guess

the item on the card. The game continues with other pupils until all the cards have been used.

**Leading the blind** (adapted from Maley, Duff, 1992, p. 74)

**Aim:** To practice instructions; to develop confidence, trust and co-operation between pupils.

**Procedure:** Pupils choose a partner and decide who will be the blind person and who will be the guide. The blind pupils either close their eyes or bind them with a blindfold. Their partners give instructions such as ‘Go straight. Be careful. There is a chair in front of you. Stop. Turn left. etc.’, to guide them around the room so that the blind person does not touch any of the prepared obstacles (chairs, desks, etc.). Partners then change roles.

**Who am I?** (Wessels, 1987, p. 34)

**Aim:** To revise question formation; to set up genuine interaction.

**Procedure:** The teacher pins or sticks prepared cards with the name of a famous person to the pupils’ backs. They then move around helping each other to identify their characters by asking questions such as ‘Am I male? Am I old? Am I American? Do I sing? What is my famous song?’ etc., and answering the questions but not giving too many details.

6.3.2.2. **Vocal Warm-ups**

The purpose of the vocal warm-up exercises is to regulate pupils’ breathing as well as practice rhythm and pronunciation. During the breathing exercises Wessels (1987, p.126) suggests that the pupils stand straight and breathe slowly and deeply. When their breathing returns to normal the teacher can continue with the vocal warm-ups practicing pitch, tone, pronunciation or rhythm. The following exercise is designed to practice tone. The teacher can instruct the pupils to stand straight and inhale for two counts and exhale for two counts, then inhale for four counts and exhale for four counts, inhale for five counts and let out the breath on a long AAAAAAAAAAH /a:/ (Wessels, 1987, p. 66). Pronunciation and rhythm can be practised in various tongue twisters, for instance ‘She sells sea shells on the seashore’ and many others.

#### 6.3.2.3. Improvisation

Improvisation is a very demanding activity for the pupils, both linguistically and dramatically. The teacher should choose it only if the pupils are capable of doing it. Otherwise, improvisation can be used before or after play-readings and rehearsals. Wessels (1987, p. 127) recommends improvisation before the actual work with a script, for it “helps to prepare the students for the language they are about to meet in the scene to be rehearsed, and taps their already existing store of language.” Improvisation should be used before the core work with the script as a preliminary in which students can act out the story without fear of making mistakes, for their acting and speaking is not bound to the lines yet. As an example pupils can improvise the individual scenes in order to go beyond the characters and discuss the depth of the situations and the emotions, which are circulating.

After reading through the script carefully, it is good to have the pupils improvise the scenes. If the pupils remember some lines from the script they can use them during the improvisation. Such improvising can help pupils reduce stiffness and dependence on the script. Wessels (1987, p. 128) indicates that the importance of improvisation should not be underestimated, for there might be a situation during the performance in which the pupils will forget the lines. Improvising each scene can later help pupils overcome those blank whites more successfully.

#### 6.3.2.4. Script Writing, Play Reading and Rehearsal

The core activities and the aims of this particular stage differ according to the phase of the project. During the discussion phase the script writing, as it is described in the section 6.2.4.2., should take place. Having the script prepared, play reading and later on rehearsals of the script should come.

As for the script writing, it is necessary to realize that it is the core phase in terms of the language learning. Within the creation of the script the major language work is done. The next phases are supposed to further revise and reinforce the produced language.

Play-reading can be a time when problems with pronunciation, rhythm and intonation can be worked out. In this phase pupils can also work on the characters' moods and the way the lines should be acted out. Dougill (1987, p.93) suggests having



the first reading done by the extrovert members of the class, then dividing the class into groups, reading through the script simultaneously.

The last but not least step is rehearsing the script, first without costumes and props, later on pupils should bring everything they want to use in the play and get used to it. During the rehearsals pupils as actors, if they are to improve, need the teacher as a director commenting on their performance. Therefore, the teacher should monitor their work all the time. If working with more groups the teacher should give each group enough positive comments and suggestions for improvement.

#### **6.4. Performance**

The whole process of drama project leads to the final performance. It is the completion of the project. It is not the most important stage; however, it plays an important role in the pupils' motivation to maintain their efforts. Dougill (1987, p. 95) warns that "the nature of working on a script means that there will be a sense of incompleteness without a performance of some sort." If the performance is not staged it might have a disastrous effect on pupils, mainly in discouraging them from participation in any other project that might come in future. The performance presents a certain consolidation of what has been done. Depending on the teacher' and pupils' decision it can be either public for parents or other classes, or the performance can be recorded only for private use of the class. One way or another, performance is a sort of reward for pupils and as such it should be given proper attention.

Wessels (1987, p. 131) gives the following advice on the final performance. Either performing the play privately or in front of an audience, the teacher should be carefully prepared and try to keep the atmosphere calm, for it is the time pupils have to come out of their shells. The teacher should particularly make sure the place for staging the play is reserved and prepared. Finally, the teacher should be ready to help where necessary, either practically or simply encouraging the actors during the show.

#### **6.5. Evaluation and Feedback**

It is essential that some time is set aside for the evaluation and feedback at the end of each session as well as after the final performance. As Stewig and Buege point out, the process of evaluation and feedback is not purely up to the teacher. Instead it is "the teacher and children evaluating together how the session went" (1994, p. 32). The

purpose is to focus pupils' thinking on what has happened and why. Through the analysis of their behaviour and the consequences it might bring the pupils assume more responsibility for their own learning, which should be the teacher's aim. Furthermore, the pupils learn to formulate their ideas and express their opinions.

Nevertheless, the role of the teacher is significant. It is important that the teacher bear in mind that for the participatory nature of a drama project and activities used in it, pupils are exposed to comments and criticism, both from their peers and from the teacher. The teacher should be looking for positive points to be praised as their whole personalities are involved. Such positive comments are significant for healthy stimulation for further work. Negative comments, on the other hand, deter pupils and might prevent them from repeating the activity. According to Dougill (1987, p. 35) the teacher can avoid direct criticism for example by use of implication. If pupil A was unclear or incomprehensible during an activity, the teacher might instead choose a pupil B who was speaking comprehensibly and ask if the class could understand him/her clearly. On getting an affirmative answer, the teacher should stress the importance of speaking clearly. The teacher reminded the pupil A of the importance of speaking clearly and did not humiliate the pupil by turning everyone's attention fully on him/her.

What should the evaluation and feedback actually encompass? Phillips (1999, p. 9) suggests that during the evaluation there is a "need to give feedback on what the children have done, not only the end product and language, but also the process that they went through, the way they co-operated with each other, and how they came to decisions." Stewig and Buege (1994, p. 35) add that what remains to be worked on and accomplished should be discussed too.

## **6.6. Some Possible Drawbacks of Drama Projects**

When doing any project the teacher should anticipate problems. In case of the drama project basically two possible situations might occur. The first problem is the use of mother tongue during the classes. Since drama project is linguistically demanding, it is inevitable that pupils revert to their own language. To prevent such situations careful language preparation might help. At least the teacher should insist on using English during the activities and then determine a certain time of legitimate use of mother tongue, for example during the evaluation phase, which turn into a silent moment unless lead in mother tongue.

Another problem could be with difficult learners of either silent or over-talkative type. As to shy pupils Maley and Duff (1987, p. 20) suggest going on with the activity, paying no special attention to such pupils. He supports the claim by stating that “often the group itself will take care of the problem. Shy students in particular gain confidence once they begin working in pairs or small groups, especially if they are given discreet encouragement or praise.” Concerning over-participating pupils, whose behaviour disturbs the work continually, Wessels (1987, p. 120) recommends the teacher to be firm. In her opinion the teacher should allow the pupils several minutes of tomfoolery during the introductory warm-ups, “and then insist on more concentration” (Wessels, 1987, p. 120). Expressions like ‘Work!’, ‘Concentrate!’ can be used. Should the disciplinary problems remain, it is desirable that the teacher talk to the particular pupils individually.

## **7. THESIS**

A drama project, as a sequence of EFL lessons incorporating drama activities and heading to the performance, if carefully planned and prepared, can help pupils not only prepare for the drama performance but improve pupils' communication skills in the target language as well. Besides language drama develops the whole personality of the individual pupil.

## **8. REFLECTIVE TEACHING PRACTICE**

This Professional Project was designed on the basis of studying theoretical and methodological literature dealing with the theme of drama and project.

### **8.1. Basis for the Drama Project Design**

The theories proposed by experts such as Dougill, Wessels, Phillips and others agree on one important point – both drama and project work develop the whole pupils' personalities. In other words, within the framework of a drama project pupils are developed on two basic levels – linguistic and personal.

As far as the language is concerned, a drama project presents an informal means of learning language which is being introduced and acquired in a highly contextualized manner. Language is not a pile of mere vocabulary and grammatical structures but a meaningful complex system. As such, language cannot be taught separately from the context. It is the context which makes grammar and vocabulary meaningful. In the drama project pupils are given a certain context within which they reinforce their existing language through assigning the language various meanings. Besides, the context of the drama project provides pupils for a real need of communication as they are supposed to interact in order to accomplish a certain task, for example to write a play and prepare a performance. As a result the language is not a stiff system any more but a lively organism which the pupils can work with. The natural way in which the language is presented and used in a drama project makes the language more accessible to pupils and consequently should build pupils' confidence in the language usage.

Taking the socio-psychological aspects into consideration a drama project does not involve only intellect but allows for creativity and provides physical and emotional involvement and release. Involving the whole person enables all pupils to participate regardless their different capabilities (artistic, kinetic, linguistic, musical, etc.), for each contribution is of vital importance to the project. Finally, the project work is based on working towards a common goal which could not be reached without mutual interaction and co-operation among the members of the project.

Based on these theoretical conclusions this Professional Project was developed to verify the assumption that drama project is a valuable supplement to language learning which helps develop not only pupils' language skills but their whole personalities.

## **8.2. Principles of the Drama Project Model**

The drama project and the activities used were chosen and designed with regard to five methodological criteria. The first criterion I had to consider was the meaningful integration of the project into the pupils' language syllabus so that the language level of particular activities corresponded to the pupils' level of English. The second criterion was the pupils' age and interests, according to which the theme was to be chosen. The third criterion was the goal of the project which had to be set in order to provide the pupils with meaningful tasks. The fourth criterion was based on providing opportunities for co-operation and real need of communication. The last but important criterion was employment of movement, creativity and entertainment.

## **8.3. Evaluation of the Drama Project**

The evaluation of the drama project was based on regular observations of the pupils during the lessons and consequent reflections on what had happened, the outcomes of the activities and the lessons, the pupils' commentaries after each lesson and final interviews and questionnaires with the pupils.

## **8.4. Verification of the Drama Project**

To prove the hypothesis the drama project was tested at Křesťanská základní škola a mateřská škola J. A. Komenského in Liberec, which is a small school with approximately 150 pupils.

### **8.4.1. *Teaching conditions***

I became a full-time teacher of the English language at that school in September, 2007. Having taught the pupils involved in the drama project for quite some time proved to be a great advantage as there was enough time to get to know each other well. The thorough knowledge of the class helped me in planning the project and choosing appropriate activities, managing the pupils and the conflicts, and collecting the data. Moreover, the pupils had had several opportunities to try out various drama activities within the regular English lessons throughout the school year and hence felt comfortable with the project.

#### **8.4.2.      *Class profile***

**Class:** 6<sup>th</sup> class

**Age of the pupils:** 12-13

**Level:** elementary

**Number of pupils in the class:** 10

**Number of lessons per week:** 4 x 45 minutes

**Textbook:** Chatterbox 3

The project was carried out with pupils of the sixth grade. There were 10 pupils at the age of 12 to 13 in the class, half of whom were girls and half boys. Working with pupils of such age was advantageous even though the pupils were becoming teenagers. They were still playful, willing to perform and experiment with new things in terms of new activities in classes.

In the class there were five pupils with learning disabilities. Three of them were girls, one with dyslexia, one with dysortographia and one with both the learning disabilities. That was made worse by strong inattention and extreme shyness that was caused by inappropriate family background. As far as the boys are concerned there were two boys with Attention Deficit-Hyperactivity Disorder (ADHD) manifested mainly by strong inattention in one case and by great impulsiveness in the other.

All the pupils had learned English for three years. The language level of the class varied from elementary to pre-intermediate. At the beginning of the school year the lessons had to be lead mainly in the mother tongue because the pupils did not understand the instructions. The pupils understood only very simple English (e.g. “Open your book. Stand up. Sit down. etc.”) and could speak and write in very familiar situations. Since the beginning of the school year the pupils improved so that they could communicate simply and knew how to ask for help if necessary (“I do not understand. What is this? Can I close the book? etc.”). By the time of the drama project the lessons could primarily be lead in the target language.

The final remark is to be made about the relationships in the class. It was a mixed-ability class with great differences between the pupils, which was very often the cause of their problems. Two very smart boys felt to be the most intelligent in the class and thus humiliated the weaker pupils from time to time. From their position they also felt to be the judges of the class and created an unpleasant atmosphere by their commenting on the others. Moreover, all the pupils tended to blame the others for all

their problems and were not willing to accept responsibility for their own acts. As a result the pupils argued with each other and the atmosphere in the class was unpleasant.

## **9. THE LESSON PLANS AND REFLECTIONS**

The whole drama project lasted four weeks in March and April 2007, with two sessions per week so that there was enough time between the sessions to prepare and accomplish the tasks set for the next session. The theme was chosen by the pupils and based on the story of Little Red Riding Hood (adapted from Leanne Guenther: Little Red Riding Hood On-Line Storybook. © 1998-2008 DLTK's Sites. Available at: <<http://www.dltk-teach.com>>). In spite of the fact that the story was known to the pupils, reading the story took place in the lessons prior to the project in order to introduce the pupils to the fairy-tale in the English language and thus provide them with useful vocabulary (for the list of the vocabulary see *Appendix 3*), needed in later stages of the drama project. The vocabulary list together with all the later outcomes of each lesson was displayed in the classroom in order to maintain pupils in contact with the story and remind them of their assignments. At the beginning of each session I would ask the pupils to arrange the desks into a horseshoe shape so that there would be enough space for various activities.

### **9.1. Lesson Plan One – Introduction**

**Context:** Little Red Riding Hood

**Aims:**

- to introduce the drama project to pupils
- to invent the basic plot of the story
- to practise and reinforce the past simple
- to practise previously covered vocabulary from the story
- to improve pupils' communication skills

**Materials:** A big sheet of paper for notes, markers, magnets (or sticky plastic) to fix the paper to the wall or the board, a schedule of drama sessions written in advance (see *Appendix 3*).

**Duration:** Whole lesson – 45 minutes



**Thesis focus:** The activities chosen particularly for the introductory lesson incorporate features lesson such as the game-like character of the activities, movement and meaningful purpose for communication which help the pupils stay motivated and thus active listeners and participants throughout the whole Language practised and used in the frame of the activities is presented to the pupils as a means, not the purpose.

### **Stage 1: Motivation**

**Time:** 5 minutes

**Aims:** To motivate the pupils by introducing the drama project to them.

- T (teacher) greets Ps (pupils) *“Good morning, pupils.”* and starts out by asking: *“We read the story of Little Red Riding Hood (LRRH) in the last two lessons, do you remember?”*

- T: *“Did you like the story? Why?”*

- T: *“Did you see the story on TV or in the theatre? When?”*

- T introduces the project: *“You know the story well. In the next four weeks we will prepare a short play. You will work in two groups. At the end you will perform your plays to each other and I will record them.”*

### **Stage 2: Over the Mountain if**

**Time:** 10 minutes

**Aims:** To practise past simple of regular and irregular verbs; to release restrain, warm-up pupils’ minds and bodies, encourage group cohesion.

- T: *“Before we start with the story, let’s play a game. Do you know the game Over the mountain if?”*

- T: *“Take your chairs and make a circle in the middle.”*

- T: *“Now, I will play with you. There isn’t a chair for me. I will stand inside the circle. I say: Over the mountain if you were at school yesterday.”* T writes the sentence on the board and makes a pattern: Over the mountain if + past tense + yesterday/last week/on Saturday/etc.

- T: *“Those who were at school yesterday stand up and find quickly another chair.”*

- T: “*Now, it is your turn. Say: Over the mountain if you...plus an activity.*” If the P hesitates T can help with an example “*played computer games on Friday, etc.*” Everyone who did what was said stands up and sits somewhere else.

- The process continues with the next person standing in the middle of the circle.

**Stage 3:** Relaxation and breathing exercise, vocal warm-up (adapted from Wessels, 1987, p.65)

**Time:** 5 minutes

**Aims:** To stretch pupils’ bodies, calm their breathing down and concentrate their minds on the following mental work.

- T: “*Now, let’s relax. Everybody stand up straight.*” T demonstrates the posture.

- T: “*Slowly rotate your neck four times to the left, now four times to the right. Stop and stand straight. Rotate your right shoulder four times backwards, four times forwards. Now, rotate your left shoulder four times backwards, four times forwards. Stop.*” T demonstrates all the movements.

- T: “*Now, take a deep breath and say long AAAAAH /a:/.*”

- T: “*Are you ready for LRRH now?*”

**Stage 4:** Story analysis

**Time:** 20 minutes

**Aims:** To practise and reinforce past simple affirmative; to get familiar with the characters, and invent the outline of the story.

- T: “*Take your chair and sit in a horseshoe shape.*” T draws the shape on the board. T puts a big sheet of paper on the board.

- T asks questions about the story: “*Who are the characters?* (LRRH, mother, wolf, woodcutter) *Where did the story happen?* (It happened in a house, in the forest, at grandma’s.) *What happened first?* (Mother told LRRH about grandma. She sent her away.) *Where did it happen?* (It happened in their house.) *What happened next?* (LRRH went to grandma.) *And then?* (She met a wolf. They talked.) *Where did they meet?* (They met in the forest.) *What happened next?* (The wolf took a shortcut.) *Where did he go?* (He went to grandma’s house.) *What happened next?* (The wolf went inside the

house. He ate grandma.) *What did LRRH do?* (She came to grandma.) *And what happened next?* (LRRH talked to the wolf. He wanted to eat her.) *What did LRRH do?* (She screamed.) *Did anyone hear it?* (A woodcutter. He came and helped LRRH and grandma.) *What happened next with the wolf?* (They sent him away.).” Ps answer the questions and make sentences in the past tense. T corrects possible mistakes. The answers are written on the paper, either by T or Ps.

### **Stage 5: Evaluation and feedback**

**Time:** 5 minutes

**Aims:** To evaluate the particular activities and the lesson as a whole, introduce a schedule of drama sessions.

- T: “*We have got the plot. What is plot? Do you know?*” If Ps do not know, the teacher says the word in Czech. “*The plot will be on the wall at the back.*” T puts the paper away.

- T: “*Did you like the lesson? Why? Did you like the game? Why? Why did we do the game?*” etc. Ps express their opinions, either in English or Czech. T repeats the answers in English.

- T: “*Now in Czech.*” T informs Ps that the drama sessions will be carried out twice a week for the next four weeks, during which Ps themselves will write their own scripts and consequently rehearse a performance.

- T: “*Thank you for today. For the next lesson divide into two teams of five, because there are not enough roles in the story.*” T displays the schedule and the plot on the wall.

### **9.1.1. Reflection**

#### **Stage 1:**

When we were reading the story of Little Red Riding Hood in the previous lessons, the pupils had already suspected dramatization for this was the second project I had done with them. When I started asking them questions about the fairy-tale, most of the pupils were eager to answer and as soon as I revealed my intention to realize a drama project ending up in a performance all the pupils started discussing the roles. At that moment I had to stop them with explanation that there would be enough time to divide the roles later on during the project.

### **Stage 2:**

As for the first activity, the pupils seemed to enjoy the game. They were eager to start the game and thus interrupted the instructions. During the activity the pupils used the structure 'have got' instead of the intended past simple affirmative. The very probable reason for the pupils to use a different structure was the fact that they associated the game with the verb 'have got' in the previous years. I intervened several times when the pupil inside did not know what to say by prompting a sentence in the past tense. As a result pupils used both structures and I decided to leave it as it was because I considered the enthusiasm to speak more important than insisting on the rules and intervening all the time. I found this to be effective as it helped the pupils express themselves more spontaneously in the target language. All the pupils wanted to be inside the circle and say their sentence, even the shy and withdrawn pupils found courage to join the activity.

### **Stage 3:**

The relaxation and breathing exercises calmed the pupils down. They stopped fidgeting and got ready for the next activity. During the activity the pupils prepared their minds for work in the target language, because the entire activity was lead in English. The pupils had to listen to the instructions carefully in order to follow the movements.

### **Stage 4:**

The brainstorming and the following discussion went on well. Being familiar with the story most of the pupils tried to answer all the questions. First they responded in single words or sentences in the present simple, for example the pupils answered the question "*Where were they?*" by saying "*Kitchen. In the kitchen. They are in kitchen.*" I insisted on using the whole sentences. On getting a one-word answer I said "*Use the whole sentence.*" I also had to remind the pupils of the past tense, for example by repeating the question and stressing the auxiliary verb 'did'. Gradually the answers improved and the pupils started using the past tense. Sometimes the pupils responded in Czech, so I either did not react to such answers or I asked them to repeat the sentence in English. Only the answers in the form of the whole sentences in the past tense were noted down, for example "*Mum sent LRRH to grandma. She was ill. LRRH picked flowers. A wolf came.*" The pupils struggled mainly with the irregular verbs. Even though the pupils knew the correct past tense form, the major problem was to realize that the verb was irregular, especially with the verbs 'take' and 'eat'. The pupils said for

example “*Wolf eated her.*” or “*He taked her clothes.*” In such cases asking “*Eated?*” was enough and the pupils themselves or with a help from their classmates corrected the verb. During the discussion I found the immediate feedback, for instance in form of a small notice about a wrong word or form, and consequent pupils’ self- or peer-correction to be a key factor in the language reinforcement.

All the pupils were given a chance to answer and surprisingly they wanted to answer. The fact the pupils knew the content, the story and the vocabulary from the previous lessons helped them feel secure. Only three pupils did not say a word. These were the pupils with a strong inattention disorder who were not able to follow the discussion in English. I called them from time to time but for that moment I decided not to force them and wait until the next session.

### **Stage 5:**

In the evaluation phase the pupils were asked whether they liked the activities, why or why not. Only two best pupils responded in English, the rest of the class hesitated to answer. I allowed speaking Czech in that particular phase, so that the pupils could express without hesitations. I received the following responses to the game ‘*Over the Mountain if*’: “*It was fun. We didn’t have to learn. We could move. It was a good free time.*” The following was said about the relaxation and breathing exercises: “*We didn’t sit on chairs. We moved.*” Then I asked what they thought about all the activities, why we did them. The pupils seemed to be confused by that question. I repeated it in Czech. The following response (originally in Czech) of one girl to the vocal warm-up was particularly interesting: “*We speak all the time so we need to warm-up our voices.*” Finally the pupils were informed about the schedule and the assignment to divide into two groups in which they would work for the rest of the project.

The evaluation phase was supposed to develop pupils’ communication as the pupils were to express their opinions in the target language. I found the assumption erroneous, because the pupils found expressing themselves in English too difficult and remained silent. On the other hand, when the pupils were given a chance to speak Czech, all the pupils without exception wanted to evaluate the lesson. I found this surprising because the pupils were indifferent in regular lessons and suddenly they commented on what had happened. The whole lesson affected their attitudes and made them speak.

### 9.1.2. Conclusion

By the end of the lesson the pupils were informed about the project, the future plan of writing and rehearsing their own scripts, and the following outline of the story was written and displayed in the classroom (see the original in *Appendix 4*):

- 1) in the house (mum and LRRH)
  - mum called LRRH
  - she sent LRRH to grandma, who was ill
- 2) in the forest (LRRH and wolf)
  - LRRH picked flowers
  - a wolf came and they talked
  - LRRH hurried to grandma, the wolf took a shortcut
- 3) at grandma's house (wolf and LRRH)
  - the wolf knocked at the door
  - the wolf ate grandma and took her clothes
- 4) at grandma's house (wolf, LRRH, woodcutter)
  - LRRH entered the house and saw the wolf
  - LRRH asked the wolf about his eyes, ears and teeth
  - the wolf jumped at LRRH
  - LRRH shouted "Help!"
  - a woodcutter came and saved her and grandma

Considering the language, the pupils practised and reinforced the past simple partially during the game. The pupils further formed and used the past tense during the brainstorming and discussion about the outline where they had to answer the questions in order to re-tell the fairy-tale. At the same time the pupils had to use the previously covered vocabulary, for some of the words were closely connected to the characters and settings, for instance the words such as 'woodcutter, cap, etc.' Above all, the game as well as the discussion part created an open space for communication. There was a context of the story and the pupils had to speak and communicate, otherwise the outline could not be written. Even though the pupils made mistakes, such as wrong past tense form of the irregular verbs (e.g. eat – eaten), they spoke more freely than in regular lessons.

In conclusion, the pupils used the English language productively far more than in regular lessons and during the script preparation they reinforced the past simple and

the vocabulary covered in the prior lessons to the project (e.g. meantime, shortcut, promise, voice, appear).

## **9.2. Lesson Plan Two – Script Writing, Outlines, Part One**

**Topic:** Little Red Riding Hood

**Aims:**

- to begin detailed outline as a basis for the final script
- to enhance group cohesion and develop co-operation
- to revise and reinforce the past simple, the present simple and the present continuous
- to improve pupils' communication skills

**Materials:** Two big sheets of paper for each group to write detailed outlines, markers, magnets (or sticky plastic) to fix the papers to the wall, a set of miming cards for each group (see the activity '*Guess the situation*'), cards with pieces of the following sentence 'I live with my mum/in a small house/with a red door/and a red gate/near the forest.' (see the activity '*Sentence building*'), dictionaries.

**Duration:** Whole lesson – 45 minutes

**Thesis focus:** The lesson is primarily focused on pupils' imagination and creativity. Being given an initial model in the form of an outline of the original fairy-tale, the pupils are asked to create their own stories and outlines. A real need of communication is supposed to arise during the discussions about various ideas. Needed language is revised and reinforced by means of movement in the introductory activity which is also meant to motivate the pupils for the drama lesson.

### **Stage 1: Introduction**

**Time:** 5 minutes

**Aims:** To inform the pupils about the phases of the session, and confirm the suggested groups.

- T greets Ps "*Good morning, pupils.*"
- T: "*Today we will play a game, exercise our voices. Then you will act a short sketch and finally you will start writing your stories.*"
- T: "*Before we start, did you make the two groups?*"

- T: *“Does everyone agree with the groups?”* In case of a negative answer T asks for the reasons and solves possible problems and conflicts.

**Stage 2: Guess the situation** (adapted from Dougill, 1987, p.14)

**Time:** 10 minutes

**Aims:** To practice the present continuous, revise vocabulary; to warm up the class, encourage group cohesion, and develop pupils’ imagination.

- T: *“Let’s play the game ‘Guess the situation’. It is a miming game and it is a competition.”*
- T: *“I have got cards with situations (T shows the cards). You must guess the situations. Be careful! There are sentences in the present continuous, for example ‘A cat is lying under a table (T writes the sentence on the board).’ You must guess the whole sentence.”*
- T: *“I need one person from each group. Come here.”* T gives one card to each pupil and continues explaining: *“Read the card (T pretends reading the card), go to your team (T sends the two pupils to their groups) and mime the situation (T pretends miming). Any questions?”*
- T: *“When the team says the sentence, next person comes.”*
- T: *“Go!”* Ps start miming, the groups are guessing. The activity continues until one group is done with all the miming cards.

**Possible situations written on the cards:**

- You’re watching a tennis match.
- You’re reading a newspaper in the wind.
- You’re having a shower when the phone rings.
- You’re a postman putting letters through a letter-box when a dog bites you.
- You’re having lunch when you find hair.

**Stage 3: Sentence-building** (adapted from Dougill, 1987, p.11)

**Time:** 5 minutes

**Aims:** To regulate pupils’ breath, focus pupils on the target language, and remind of the Little Red Riding Hood.

- T: *“Now, let’s relax. Everybody stand up.”*



- T: *“Let’s breathe deeply, inhale (T inhales to demonstrate what the word means) and exhale (T exhales to demonstrate what the word means). Now, inhale and exhale slowly and deeply.”*

- T: *“Now, inhale and read this sentence: I live with my mum. (T sticks one card with the beginning of the sentence to the board)*

- T adds another piece and says *“Inhale again and read the whole sentence: I live with my mum/in a small house.”*

- T gradually sticks all the cards with the pieces of the sentence to the board: I live with my mum/in a small house/with a red door/and a red gate/near the forest.

- T: *“Now, take a deep breath and read the sentence as many times as possible.”*

- T: *“Who could say this sentence? (Little Red Riding Hood) Good. Sit down, please.”*

#### **Stage 4: Detailed outline writing**

**Time:** 20 minutes

**Aims:** To practise and reinforce the past simple, the present simple and continuous, consolidate pupils’ language use, improve pupils’ communication skills; to analyse the scenes and the characters in detail, write detailed outlines, encourage pupils creativity.

- T: *“Let’s look at the story again. First, we will look at the first part of the story. Let’s call it a scene. Then you will work on you own outlines and scenes.”*

- T: *“What happened in the first scene, do you remember? (Mum called LRRH. She sent LRRH to grandma, who was ill.) If Ps do not know, T points at the basic outline on the wall.*

- T: *“Let’s act this part out. I need two volunteers.”* T chooses two pupils.

- T: *“Imagine that you are LRRH, you are her mother. Imagine where you are, in the kitchen or in the garden? What do you say? How do you say it? Can we start?”*

- T: *“Thank you. You can sit down. So, what happened? What did the mother do? (She called LRRH. She talked to LRRH.) How did she call LRRH? Did she shout from the window? Did she go to find her? What did she say? (Grandma is ill.) How did she say it? Was she happy? (No, she wasn’t. She was sad.) What present did LRRH take to grandma? (A basket with some food.)”* T keeps asking about the improvised sketch. Ps think about the scene and answer the questions. T writes the details on the board.

(Mum called LRRH. She was sad. She told her about their grandma. LRRH took a basket. She put some food in it. She left)

- Having the first scene written T continues: “*This* (T points to the board and the basic outline) *is what happened in the story we read. Now, sit into your groups. Think about what happens in YOUR story and how. Write YOUR OWN versions. You can use the scene on the board but change it into the present tense* (T chooses one sentence on the board, eg. ‘Mum called LRRH.’, and with the help of the pupils re-write it into the present tense / ‘Mum calls LRRH.’). *Use your fantasy and write YOUR stories. You can use dictionaries or ask me. Any questions? What is your task?*” T has one or two pupils say the instructions in Czech.

- T: “*Start working and speak English!*” T monitors, helps the pupils with the language and advises where necessary.

### **Stage 5: Evaluation and feedback**

**Time:** 5 minutes

**Aims:** To evaluate the particular activities and the lesson as a whole, to summarize what has been accomplished and what is needed to be done next time.

- T: “*Today, you started the outlines. We will finish them next time. Yes?*”
- T: “*Did you like the lesson? Why? Did you like the game? Why? Why did we do the game? Did you speak in English? Why? Was it difficult?*” etc. Ps express their opinions, either in English or Czech. T repeats the answers in English.
- T: “*Give me your outlines and thank you for today.*” T displays the outlines on the wall.

#### **9.2.1. Reflection**

##### **Stage 1:**

In the introductory phase the two groups were approved. The pupils actually divided themselves during the day after the first session. I was surprised with the speed they made the two groups. Their enthusiasm confirmed the success of the first session. They were motivated so much that they started to gather the props and brought a basket and some clothes in advance.

##### **Stage 2:**

As for the game, all the aims were accomplished. The competitive nature of the activity warmed up all the pupils. Despite the initial whining about the difficulty of the sentences, all the pupils mimed the situations eagerly and the groups guessed vividly. The pupils first shouted only the words individually and then formed the sentences together. The fact they co-operated to accomplish the task proved to be an important step in improving their social relationships.

As the situations were truly difficult and complicated, I did not insist on saying the whole sentences precisely. Nevertheless, the pupils had to use the present continuous tense and name everything covered in the situations. Finally the pupils were able to guess all the situations correctly except the sentence 'You're a postman putting letters through a letter-box when a dog bites you.' This particular sentence was the most difficult and the pupils said the following instead: "*You're postman putting a letter/postcard in box and dog bites you.*" I helped the pupils add the articles and accepted this version.

Miming and movement proved to be an effective tool in language learning because it unbound the pupils to use English spontaneously and meaningfully. The activity helped develop the pupils' personalities socially – the relationships inside the two groups grew, and personally – the pupils had to use imagination in order to mime and guess various situations.

### **Stage 3:**

The breathing activity was intended to calm the pupils down and focus their minds on the English language. For this reason the whole activity was lead in English. The teacher's example supported the explanation and all the pupils, the strong and the weak ones, were able to follow the instructions. The pupils did not talk and fully concentrated on breathing and saying the sentence. They immediately knew who could say the sentence "I live with my mum/in a small house/with a red door/and a red gate/near the forest." and quickly answered "*Little Red Riding Hood.*"

### **Stage 4:**

The stage of improvising and writing the outlines included the core language work. Two volunteers acted out the first scene from the basic outline (in the house, mum sent LRRH to grandmother) very simply:

*Mother: "LRRH! Come here! Go to your grandma."*

*LRRH: "Why?"*

*Mother: "She is ill."*

*LRRH: "O.k."*

*Mother: "Take basket with food."*

*LRRH: "Bye, mum!"*

During the following discussion the pupils analysed the scene in detail as they were asked to think about the settings, actions and moods. The pupils practised the past simple, for they responded to questions relating to what they could see previously. There were very few mistakes. When only one word or the present tense was used, the pupils corrected themselves immediately, for example when answering the question "*How did mother feel?*" the pupils said "*Sad.*" and immediately made the whole sentence "*Mother was sad.*" The discussion resulted in a short detailed outline of the first scene that was written on the board: "*Mother called LRRH. LRRH came to the kitchen. Mother was sad. She told LRRH about their grandma. She was ill. Mother gave LRRH a basket. She put some food inside. LRRH took the basket and left.*"

The initial improvisation and discussion helped the pupils understand their task and as soon as they were asked to sit into their groups, they started writing down their own ideas and creating their own story outlines. As far as the language usage concerns, the pupils tried to make and write complex sentences, unfortunately at the expense of grammar, for example "*The LRRH is reading the SMS and come tu the house.*" or "*The mum is listen 'Madla and Apolenka' and she is saying dress in a difrnt way*" Mistakes were mainly made in the form of the verbs in the third person singular, for example "*Mum tell her. The wolf help LRRH.*" The articles were the second major problem, for example "*The LRRH is in the garden. LRRH meets (a) wolf. (The) Wolf takes shortcut.*" (For more examples see *Appendix 5*.) While monitoring the group work, I could talk to the groups individually, discuss their ideas and react to the particular language needs of each group better.

To evaluate the pupils' communication, both groups tried to speak English. However, on getting deeper into their ideas, the pupils often switched to Czech and it was a very difficult task for them to maintain the conversation completely in a foreign language. Three best pupils spoke English in my presence but as soon as I moved to the second group, they spoke Czech again. I realized that they were not confident in English and were too much afraid of making mistakes. As a result they spoke either Czech or they did not speak at all. Despite my encouragement and the fact that the pupils knew sufficient amount of the language, they preferred using their mother tongue to express their thoughts. Even though the pupils were prepared and there was a purpose to speak,

the assumption of developing the communication skills in the target was not confirmed in this phase of the project. In the next sessions I will have to pay more attention to the communication within the groups, and revise again some useful phrases, such as ‘I don’t agree. What do you think? Good idea. What about this ... (the wolf comes, etc.)’ before the beginning of the group work.

### **Stage 5:**

In the evaluation phase, most of the pupils were eager to comment on the drama lesson. The pupils spoke mainly Czech. Despite the failure of the communication in the target language, I could see that the communication among the pupils improved and even one very shy girl expressed herself, which was a surprise.

All the pupils enjoyed the activities and were kept motivated through the whole 45 minutes, awaiting the following activity with excitement. It was movement and the element of competition involved in the first game that seemed to be particularly attractive to them. The pupils liked the lesson because they considered it a free lesson, during which they “*did not have to learn.*” At the same time the pupils could learn new things. Two girls, for instance, admitted they learned new vocabulary such as ‘a postman, to ring, and to leave.’

### **9.2.2. Conclusion**

In summary, the pupils revised and practised the present continuous within the framework of the first activity. The element of guessing in the groups encouraged also the weaker pupils who dared to speak, because they were not in the focus but were hidden among their classmates.

While working in the groups on the outlines the pupils had to come to a conclusion and an agreement about their story which provided them with a meaningful context and purpose of communication as well as co-operation. Although the pupils did not practise the communication in English, their communication among themselves improved. The pupils did not co-operate only during the lesson but also during the breaks, which was unusual.

Finally the detailed outlines were started. The pupils were given an initial model in the form of the first detailed scene and in the next stage they had to come up with their own knowledge of the language, the use of the present simple and continuous in particular. As the groups consisted of pupils of different levels, they could correct and

help each other with the grammar and thus reinforce the language. Both groups came with an idea of using a mobile phone in the story and thus bringing an element of modernness into the fairy-tale. For the lack of the time, the outlines could not be finished. Group one elaborated two parts and group two elaborated only one. The quality of the discussions and the outlines differed a lot. Group 1 talked in Czech a lot and wrote very simple outline with basic information, such as “1) Mum calls LRRH, tells her all about grandma. LRRH travels through the forest. 2) In the forest LRRH meet a wolf. The wolf talks to LRRH.” Group 2 improvised the scenes first, discussed each step and as a result came with the following scene: “1) LRRH is in the garden and mum is in the kitchen. 2) Mum sends an SMS for LRRH. LRRH reads the SMS and she comes home. 3) Mum is listening to ‘Girls from our baby school’ and she says to LRRH to dress in a different way. Grandmother doesn’t like this dress. 4) LRRH leaves.” Both groups set their stories into the present day and equipped their characters with mobile phones.

### **9.3. Lesson Plan Three – Script Writing, Outlines, Part Two**

**Topic:** Little Red Riding Hood

**Aims:**

- to finish the detailed outlines
- to develop group co-operation
- to revise the language of instructions (imperative)
- to revise and reinforce the present simple and continuous
- to improve pupils’ communication skills
- to practise work with dictionaries

**Materials:** Scarves or strips of textile, the sheets with the incomplete detailed outlines, markers, dictionaries.

**Duration:** Whole lesson – 45 minutes

**Thesis focus:** An important aspect of a drama project is the development of social relationships, co-operation in particular. The activity “Guide the blind” is intended to develop mutual trust among the group members and thus strengthen the group cohesion. Working on the outlines creates a purpose of communication as it requires co-operation of all group members in order to formulate their ideas and finish the story.

## **Stage 1: Introduction**

**Time:** 2 minutes

**Aims:** To inform the pupils about the duration of the session.

- T greets Ps *“Good morning, pupils.”*
- T asks Ps several questions about their week to establish a pleasant atmosphere, for example: *“How are you today? What did you do yesterday? What did you do during the weekend?”* etc.
- T: *“Today we will play a game and you will finish your outlines.”*

## **Stage 2: Guide the Blind (adapted from Dougill, 1987, p.12)**

**Time:** 15 minutes

**Aims:** To practice instructions; to develop trust and co-operation.

- T: *“Let’s play the game first. It is called Guide the blind (T writes it on the board.). Who is a blind person?”* T closes her eyes and acts out a blind person. T: *“What does ‘guide’ mean?”* T takes one pupil, asks him/her to close the eyes and guides the pupil around the class.
- T: *“And now, imagine that you must guide a blind person, BUT you can’t touch the person. You can only speak to that person. What can you say? (Go straight. Turn left/right. Go to the left/right. Stop. Go quickly/slowly. Go back.)”* T writes the instructions on the board.
- T: *“Ok. You will work in your groups. Group one, stand up and make a line here. (T points at one corner of the class.) Group two, stand up and make a line there. (T points at the second corner of the class.) Everybody is quiet.”*
- T: *“I need one person from each group. Go to the back of the class. (T points to the back.) They are the navigators, you are the blind. Ok, navigators, choose someone from your group. Put this on your eyes. (T gives scarves to the chosen pupils to blindfold their eyes.) Ok, everybody is quiet. Only the navigators can speak! Navigators, give instructions to your blind. The blind, listen to your navigator and go. Everything clear? Ready? Go!”*
- When the blind Ps cross the room, T says: *“Stop! Put the scarves down. (T can help them.) Now, you are new navigators. Choose next person. When the person is on the other side, he/she is the navigator. The group with all the pupils on the other side wins. Is everything clear? What is your task? (One or two pupils explain the game in*

Czech.)” T continues: *“Let’s start. Here you have scarves. Put them on. (Ps blindfold their eyes and T re-arranges the classroom obstacles – desks, chairs) Be quiet! Navigators, start!”*

- The activity continues until the whole groups are on the other side.

### **Stage 3: Detailed outline writing**

**Time:** 20 minutes

**Aims:** To revise the present tenses and consolidate pupils’ language use; to analyse the scenes into details, finish the detailed outlines, encourage pupils’ creativity, practise work with dictionaries.

- T: *“Perfect. Now. Stay where you are, close your eyes and breathe. Open your eyes. Are you ready for Little Red Riding Hood?”*
- T: *“Put the desks and chairs back, please.”*
- T: *“Sit into your groups.”*
- T: *“I have got your outlines. I read them and some mistakes are corrected, some are only underlined (for example wrong spelling of the word ‘teeth’). One question for all of you. What do we write at the end of the verb in the present simple in the third singular – he, she, and it? (-s/-es). Please, look at the mistakes now and correct them. Then you can continue in your writing. Do not forget to speak in English!”* T gives the outlines to the groups. Where necessary T helps Ps with the mistakes and asks Ps to explain the corrections (in Czech), for example -s/-es in the third person singular in the present tense or possessive case ‘s. T monitors the group work and helps either with English or with ideas.

### **Stage 5: Evaluation and feedback**

**Time:** 5 minutes

**Aims:** To evaluate the particular activities and the lesson as a whole, summarize what has been accomplished and outline what is going to happen next session.

- T: *“Today, you finished the outlines. I will read and correct them. And now. Did you like the game? Why? Did you learn something new? What did you learn?” etc.* T encourages Ps to answer in English. T repeats all the answers in English.
- T: *“Next time we will continue and re-write the outlines into scripts with dialogues. Thank you for today.”*



### **9.3.1. Reflection**

#### **Stage 1:**

The introductory phase was meant to set a pleasant atmosphere and prepare the pupils for the project. The pupils, however, seemed to be out of control that day. During the questions most of them shouted at each other and did not listen to the answers. It was after raising my voice that the pupils calmed down for a while, but the usual pleasant atmosphere was not restored.

#### **Stage2:**

The activity started with a preparatory phase, during which the pupils quickly revised and wrote the instructions – such as “*Go to the left/right. Go straight. Stop. Turn left/right.*” – on the board.

Despite the initial revision, only the strong pupils were able to say the instructions correctly, for example “*Turn left. Go to the right. Go straight.*” Getting involved into the activity, the weaker pupils were lost and used only single words, such as “*Left. Stop. Go. Straight.*”, instead of whole sentences. Furthermore the pupils interrupted each other by talking loudly and finally they started to speak Czech. I reminded the pupils to use English and whole sentences, but unsuccessfully.

At that moment I quit the activity and had all the pupils sit into a circle. I decided to evaluate the activity right after, because I believed that pointing out the disruptive behaviour such as talking aloud and interrupting each other might help. Most of the pupils, however, evaluated the activity positively. In their opinion it was fun, because they could move, practise the instructions and they enjoyed being blind. Only one pupil admitted that the class had misbehaved.

#### **Stage 3:**

During the next phase the pupils calmed down and worked properly. The rule for the third person singular in the present simple was revised quickly in Czech. Consequently the groups read through the outlines and corrected the mistakes, such as “*Mum tell...*”, “*LRRH meet the wolf.*” The other language problems were dealt with individually with the groups. For example in the case of wrong use of possessive case, one group wrote: “*She tells her about grandma's.*” The other group struggled mainly with the prepositions, for example ‘*on the garden, listen music*’ or “*She sent an SMS for LRRH.*”, and spelling, for example ‘*difernt way* (different way), *tees* (teeth).’

During the discussions over the outlines the weaker pupils used mainly Czech, the stronger pupils tried to use English. The activity brought very good results in terms of a group cohesion and co-operation. The first group co-operated surprisingly well with all the members giving their ideas and opinions. Their group cohesion improved a lot which I considered a big change in their social behaviour. The second group tried their best too but they did not act as a whole. Instead there were two dominant pupils doing all the work and one pupil doing nothing at all. I spent a while working with this group asking all the members about their story and the plot, trying to encourage the weaker pupils. As a result all the members joined the discussion which I considered a success for that particular group. I thought a lot about the situation and the only cause I could think of was the fact that in the first group there were mostly pupils of equally strong personalities who were interested in each other's opinion and thus were capable of co-operation. The second group was dominated by a boy and a girl of strong need to be successful and thus dominated all the work. For the next lesson I decided to pay more attention to this particular group.

As for the grammar point the first group struggled mainly with spelling, e.g. "wer" (where), the form of the present simple and continuous, e.g. "*The wolf asks LRRH wer is grandmother lives. The woodcutter is come and ask... The woodcutter is chasing the wolf.*" and the prepositions, e.g. "*LRRH answers to the question.*" The second group had difficulties with the present simple form of verbs in the third person singular, for example "*LRRH meet grandma.*" The possessive case proved to be confusing to the pupils, as for example "*Grandma's eats LRRH.*" Both groups had problems with articles, as for example "*the LRRH*" or "*Wolf and woodcutter help LRRH*" (instead of "The wolf and the woodcutter...").

In terms of communication skills in English the pupils did not improve too much. On the other hand the group work influenced the pupils personally. The weaker pupils seemed to be encouraged and spoke more than usual, even in Czech, and the stronger pupils were more willing to help the others.

#### **Stage 4:**

The groups did not manage to finish the outlines. Hence we agreed on completing the outlines in their free time. Surprisingly the pupils evaluated the lesson positively. Most of the pupils considered discussing the outlines in English difficult and admitted that speaking Czech was easier and more effective in terms of the production of their ideas. I emphasised the fact that the project and the English lessons were

designed to give them an opportunity to learn and practise the language and they should take advantage of the opportunity.

### **9.3.2. Conclusion**

Although the lesson was prepared carefully, the pupils' mood disrupted some of the activities, mainly from the beginning of the lesson. Despite the disruptions, the linguistic aims to practise the imperative and the present tenses were accomplished. The pupils revised the rules, corrected the mistakes and practised their English when writing the outlines. This particular lesson failed to develop the pupils' communication skills in English for they used mainly Czech during the activities and their discussions. On the contrary, one group created a very good and detailed outline. During the creation this group tried to make complex sentences with correct use of the present simple and continuous, even though sometimes not successfully, for example scene 2: "*1) It is a beautiful day. The birds are singing. The LRRH is picking some flowers. 2) The wolf is carefully watching her. 2) The wolf smells good food inside the basket. 3) The wolf asks LRRH where her grandmother lives. 4) LRRH answers the question.*" (for the rest of the outline see Appendix 6, item 2). Despite struggling with the language the second group wrote a sufficient outline as well, for example scene 3: "*In the grandma's house LRRH (and the wolf meets again) meets grandma. LRRH talks about her ears, eyes, teeth. Grandma eats LRRH and burps.*" (for the rest of the outline see Appendix 6, item 1).

The group work proved to be effective in developing the pupils' social behaviour. Members of the first group and partially members of the second group became closer to each other and their mutual relationships improved slightly, which was a success in this particular class, where the pupils laugh at each other a lot.

## **9.4. Lesson Plan Four – Script Writing, Dialogues, Part One**

**Topic:** Little Red Riding Hood

**Aims:**

- to write the script dialogues
- to develop group co-operation
- to practise present simple questions and negatives
- to practise listening skills
- to reinforce the already learned language in a free language production

- to improve pupils' communication skills
- to practise work with dictionaries

**Materials:** CD player, music, cards with split dialogues (see the activity *Split dialogues*), two copies of the script form (see *Appendix 6*), dictionaries.

**Duration:** Whole lesson – 45 minutes

**Thesis focus:** The introductory activities are designed to get the pupils focused on the target language, motivate and prepare them for mental work. The language used within the activity 'Split dialogue' is an everyday language the pupils are supposed to use when writing dialogues. Working on dialogues in groups is aimed at the pupil's language, social and personal development. As the pupils focus more on writing than the language itself they should be more likely to use the language more freely. This thesis focus applies to the whole phase of the script writing (the lesson plan 4 and 5).

### **Stage 1: Introduction**

**Time:** 2 minutes

**Aims:** To inform the pupils about the duration of the session.

- T greets Ps *"Good morning, pupils."*
- T: *"Are you ready for today? As I promised we will write dialogues for your plays. Before the hard work, let's warm-up your bodies."*

### **Stage 2: Warm-up (adapted from Wessels, 1987, p.12)**

**Time:** 5 minutes

**Aims:** To warm-up pupils' bodies and relax their minds.

- T: *"Let's start. Everybody stand up. I will play some music. When you hear the music, walk around the class. When the music stops, start jogging on that spot as fast as possible. What is jogging? Can anyone show us? (If Ps do not know T demonstrates jogging.) Ready? Let's start."* T plays and stops the music twice.
- T: *"O.k., stop! Now, girls make one circle over here and boys make one circle over there. Good. Everybody, turn left. You must see the back of the person in front of you."* T turns two Ps to support the explanation.
- T: *"Now, when the music plays, massage neck and shoulders of the person standing in front of you (T demonstrates massaging.). Yes? Let's start."* The music plays for a while.

**Stage 3: Split dialogues** (adapted from Wessels, 1987, p. 68)

**Time:** 13 minutes

**Aims:** To practise questions and negatives in the present simple; to practise speaking loudly and listening to each other.

- While the music is still playing, T distributes cards with the dialogues all around the classroom.

- T: *“Stop! There are cards all around the class. Everybody find one card. Read the card, but do not show it to anyone else.”*

- T: *“Has everyone got a card? There are five dialogues. One dialogue is on two cards. There is a question on one card and an answer on the other, for example: ‘What did you do last summer? I went to France. (T writes the dialogue on the board.)’ You will walk around the class and read your cards to each other. For example, I will come to Peter, read him my card and he will read his. Does the question and answer belong to the same dialogue? No? Continue and go to someone else. Does the question and answer belong to the same dialogue? Yes? Then come to me. Is everything clear? Good. One more thing. Do not whisper, read aloud! (When speaking, T demonstrates whispering and speaking loudly.) Go!”* T monitors the work and asks the the PS who have finished to write their dialogue on the board.

- When finished, T says: *“Let’s read the dialogues and translate them.”*

- T revises the rule for questions and negatives in the present simple (in Czech).

**Possible dialogues:**

- Do you feel well?
  - No I don’t. It is too hot.
- When do you usually come home?
  - At nine o’clock.
- Do you like horror films?
  - Yes, I do. They are frightening.
- Does Peter read books?
  - No, he doesn’t. He plays computer games.
- Where does Jane go on Saturdays afternoon?
  - She goes to the ZOO.

**Stage 4: Script writing**

**Time:** 20 minutes

**Aims:** To consolidate pupils' language, improve communication skills in English; to write the dialogues, enhance group co-operation, practise work with dictionaries.

- T: *"Before you start with YOUR dialogues, sit into your groups. Here are the outlines of LRRH you finished during the last session. Look at the mistakes and correct them."* T helps the groups with the correction and discusses unclear passages if necessary.

- T: *"Take the outlines. They will help you. Write what the characters say."*

- T: *"When you write the dialogues, imagine that you are the character. You can improvise the dialogues first. (T chooses one pupil from the class to improvise the dialogue.) Can you help me? I am mum, you are LRRH. I start: 'My dear. Come here. I want to speak to you. (P: 'O.k. mum. I am here.')* Your grandma is ill. (P: 'What?') Yes. You must go to her. Take some food. (P: 'O.k.') etc.' Was it good? Then write it down. The rest of the group helps with ideas."

- T: *"I have got script forms for each group. Write your dialogues on these papers. You can use the dictionaries or ask me. You can start."* T monitors the work and helps either with English or with ideas where necessary.

#### **Stage 6: Evaluation and feedback**

**Time:** 5 minutes

**Aims:** To evaluate the activities, summarize what has been accomplished and outline what is going to happen in the next session.

- T: *"I will take the dialogues and correct the mistakes. Next time we will finish them and then we will start rehearsing."*

- T: *"What about today lesson. Did you like the warm-up? Did you relax? Was the activity with the dialogues difficult? Why? What about the dialogues, did you have ideas? Did you speak Czech or English? Why?"* etc. T encourages Ps to answer in English. T repeats all the answers in English.

- T: *"Thank you for today and think about the dialogues at home."*

#### **9.4.1. Reflection**

#### **Stage 1 and 2:**

The beginning phase of the lesson was designed to focus pupils' minds on the target language and give the pupils some time to move and relax. The explanation and instructions were carried out completely in English in order to remind the pupils of the following language work. The pupils enjoyed the movement and the music, which could be seen from their facial expressions and enthusiastic motions. During the massage the pupils were supposed to calm down, but the pupils were probably too young for such an activity and started to tease each other and laugh at the others. The activity was ended.

### **Stage 3:**

The activity '*Split dialogues*' did not work as I expected. The pupils did not read their cards and also did not listen carefully to the others. Consequently the pupils were confused and had problems to find their partners. They made nonsensical dialogues, for example "*Do you like horror films? No, he doesn't. He plays computer games.*" As a result of their inattention they gathered into groups and discussed the cards in Czech. I stopped the activity once to explain that there was only one possible answer to each question. They only had to read and listen more carefully.

Grammar was not the cause of the problem for questions and negatives in the present simple were not new to the pupils. I realised the pupils did not know old vocabulary (e.g. frightening) and were not willing to think about the meaning of the sentences. I had to advise the pupils to look at the subject of the question and the answer, or to translate the sentences and see whether they made sense. The dialogues were written on the board, so the pupils translated them without problems and in Czech reviewed the rules for making questions and negatives.

### **Stage 4:**

Writing the dialogues proved to be successful in that it enhanced the pupils' co-operation and reinforced their language skills. When improvising the dialogues all the pupils contributed with their ideas and there was not a single member of the groups who only sat and looked around. The fact that the pupils could use their imagination and adapt the story motivated the pupils to work hard. Surprisingly, the pupils wrote interesting and quite complex dialogues, e.g.:

#### **Group 1 (scene 1)**

Mother: (telephone) Hey, LRRH, come home quickly.

LRRH: (telephone) Yes, mum. I'm going.

Mum: (Later) LRRH, our grandma is ill.

LRRH: Hurray! I am sorry, sorry.

Mum: Ehm. Take the basket and put some wine and some food.

**Group 2** (scene 1)

Mum: Where is my dear daughter? I must send her an SMS. 'Where are you?'

(Sends)

LRRH: Oh, SMS. 'Where are you?' Oh, mum. 'I am in the garden.'

Mum: 'Come here.'

LRRH: Hello, mum. What do you want?

Mum: Stop dancing and listen to me please. You must go to the grandmother's house. Here is a basket for grandmother.

(For the rest of the scripts see *Appendix 7*)

I noticed the pupils helped each other not only with the ideas but also with the language, which I considered an important change in their behaviour. This finding confirmed my assumption that the drama project helps to develop whole pupils' personalities. The pupils were more open to the ideas and thoughts of the other members in the group. Moreover, they were willing to co-operate and help each other.

In terms of language, people in every-day communication do not say only single words, but have to express themselves properly in whole sentences so that the others could understand. The context of a real conversation motivated the pupils to think of more complex sentences. In regular lessons linking sentences was problematic, for the pupils considered it too difficult. However, within the project the pupils used conjunctions (but, because, and) to link sentences together in order to make them more natural, for example '*She [grandma] is very bad because she destroys the forest.*' or '*I'm going to grandma because she is ill.*' or '*I'm a hungry wolf and I'm angry.*' Furthermore, the pupils were creative in their language use, for example one group made up a joke '*Take the basket and put some food in it, and wine, but not the drink!*' The pupils wanted LRRH to take grapes to her grandmother, but used a word indicating a beverage instead. The Czech language uses the same word both for the fruit and the beverage. Being aware of the fact that there are two different expressions in English, the pupils interchanged the word 'grapes' for the word 'wine'. The formulation was not clear; therefore, they were encouraged to rewrite the sentence. The group came up with the sentence "*Take the basket and put some wine in it. Oh, no... some grapes!*" On the other hand in the flow of the ideas the pupils did not concentrate so much on grammar and spelling, and mistakes such as '*The wolf wanted ate me. I want catch him.*' or '*hear* (instead of here), *dreas* (instead of dress), *happend* (instead of happened), etc.'



occurred. Some of the mistakes were dealt with during the activity if I noticed them while monitoring.

As for the improvement of the communication skills in English, only one group tried to use English and soon switched into Czech, because when speaking in English only three members of the group were able to co-operate. The remaining two pupils were not able to follow the conversation in English and got lost. In the second group only one pupil spoke English and the rest communicated and made sentences in Czech.

#### **Stage 5:**

The communication skills were practised slightly during the final phase when I asked the pupils about their opinions. There was a change as more pupils attempted to answer in English. In general, the pupils evaluated the lesson positively. The pupils themselves were satisfied with their group work. There were several objections about the lack of the time for the script writing. The pupils demanded more time to finish the dialogues.

#### **9.4.2. Conclusion**

In summary, the introductory activities such as the warm-up and the split dialogues prepared the pupils to work on the dialogues. Even though the pupils were passive in terms of language production during the warm-up stage, they had to concentrate on the instructions carried on in English and thus practised their listening skills and prepared their minds to further language work.

Despite the discipline difficulties during the warm-up and pupils' indifference in the activity '*Split dialogues*' I was pleased with the outcomes of the lesson. First the groups managed to start the dialogues. The level of their engagement as well as their behaviour to each other was amazing. There was an evident improvement in their social relationships, especially after the lesson when the pupils talked to each other about the project and did not mock each other.

Moreover, all the pupils made an effort and contributed to the script creation, during which they practised and reinforced the language. The fact that they were not forced to learn someone else's words but could work on their own ideas motivated the pupils to do their best. The motivation to use the language creatively was enhanced by the context of real discussions which provided a meaningful purpose.

Finally, the problem with communicating in English remained. The pupils found expressing themselves in a foreign language too difficult. Therefore I was pleased with any effort of the pupils to speak English. I found this an important breakthrough in their attitudes because they had overcome the fear of making mistakes and speaking among their peers. The continuous opportunities to communication in the target language seem to encourage the pupils to take advantage of the activities and test their abilities. However, it is too early to conclude that the assumption of the communication skills development was confirmed, for this was the first session in which the pupils dared to speak English.

### **9.5. Lesson Plan Five – Script Writing, Dialogues, Part Two**

**Topic:** Little Red Riding Hood

**Aims:**

- to finish the dialogues
- to enhance group cohesion
- to practise rhythm and pronunciation
- to reinforce the already learned language in a free language production
- to improve pupils' communication skills
- to practise work with dictionaries

**Materials:** The corrected script forms, sheets with tongue-twisters written in advance (see in the activity '*Tongue-twisters*'), dictionaries.

**Duration:** Whole lesson – 45 minutes

**Thesis focus:** The introductory activity aimed at intonation and rhythm connects language with movements, which should help pupils practise their diction. The fun-element of the activity is another strong feature supposed to motivate the pupils. The meaningful task of writing dialogues gives pupils an opportunity to talk, co-operate and use their language meaningfully.

**Stage 1:** Introduction

**Time:** 2 minutes

**Aims:** To inform the pupils about the duration of the session.

- T greets Ps "*Good morning, pupils.*"
- T: "*How are you today? Are you tired?*" etc.

- T: *“Today we will try one activity to warm-up your tongues and then you will finish your dialogues. Are you ready?”*

## **Stage 2: Tongue-twisters** (adapted from Wessels, 1987, p.65)

**Time:** 10 minutes

**Aims:** To practise rhythm and pronunciation.

- T: *“Take your chair and sit in a horseshoe shape.”* T sticks a sheet with a tongue twister on the board.

• T: *“Let’s practise your tongues. Do you know tongue twisters? What are they?”* If Ps do not know, T says one tongue twister in Czech (e.g. *Tři sta třicet tři stříbrných křepelek přeletělo přes stři sta třicet tři stříbrných střech.*) and says *“This was a tongue twister.”*

• T: *“Here is an English tongue twister (A big black bug bit a big black bear, made the big black bear bleed blood.). Let’s try it. I will read it first. Then we will read it together. Ready?”* T reads with proper pronunciation and clear articulation, helps with vocabulary where necessary. Ps repeat after T.

• T: *“Now, you have got one minute to practise it. Say it three times. Start now.”*

• T: *“Stop. Does anyone want to say it aloud? Yes? Raise your hand.”* T calls Ps and they say the tongue twister quickly three times.

• The whole procedure can be repeated with several different tongue-twisters, according to the time left.

**Possible tongue-twisters** (taken from C.T. Staley, online):

- Red lorry, yellow lorry.
- A big black bug bit a big black bear, made the big black bear bleed blood.
- She sells sea shells on the sea shore.

## **Stage 3: Script writing**

**Time:** 28 minutes

**Aims:** To reinforce pupils’ language, improve communication skills in English; to finish the dialogues, enhance group cohesion, and practise work with dictionaries

• T: *“Good. Sit into your groups. I have got your scripts. I found some mistakes. During your work I will sit with each group and we will correct the mistakes together.”*

- T: *“I hope that you thought about the roles and prepared some ideas. Again, imagine that you are the character. What do you say? Take the outlines to help you. Start working.”*

- T gives the scripts to the groups. While working on the scripts, T sits with each group to correct the mistakes and passages that might not be clear to the audience. T monitors the work and helps either with English or with ideas where necessary.

#### **Stage 4: Evaluation and feedback**

**Time:** 5 minutes

**Aims:** To evaluate the activities and whole first phase of the script writing, remind pupils that they can start gathering props for the next sessions.

- T: *“The dialogues are finished. I will read them, correct the mistakes and re-write them on computer. Next time I will have a copy for each.”*

- T: *“This is the end of the first part. We have got the script. Did you like working on the script? Why? Was it difficult? Was it good? Why? Did you learn anything?”* etc.

- T: *“Next time bring all the things you need, for example clothes, basket, etc.”*

- T: *“Thank you for today.”*

#### **9.5.1. Reflection**

##### **Stage1:**

The the s seemed to be looking forward to the session for I did not have to say anything and they arranged the furniture in the class themselves. The pupils wanted to start with writing the dialogues immediately, but I introduced the tongue twisters first.

##### **Stage 2:**

The pupils enjoyed the tongue twisters and the activity set a very pleasant atmosphere. The pupils participated when translating the tongue twister “A big black bug bit a big black bear, made the big black bear bleed blood.” Being amused by the idea of a small bug biting a big bear, the pupils imitated the situation and laughed a lot. During the choral repetition I asked the pupils to swing and move according to the rhythm so that they could both hear and feel the rhythm. The pupils then practised the tongue twister alone. Most of the pupils wanted to show their abilities and said the

tongue twister aloud as fast as possible. Producing funny sounds and breaking the tongues entertained the whole class.

### **Stage 3:**

I spent some time with each group correcting the mistakes. There were several spelling mistakes, such as 'mas (instead of must) or baskit (instead of basket)', and I found a discrepancy in the flow of the story – LRRH, the wolf and the woodcutter were friends but it was not obvious from the dialogue. When LRRH was asking "*How are you?*" the pupils at least add "*How are you, my friends?*" to make it clear.

The groups continued in writing their dialogues. The pupils were self-reliant. I only helped with several new expressions such as '*The wolf was naughty.*' or '*Hopefully she is all right.*' and grammar points. Even though practising the present tenses, articles and prepositions during the drama sessions as well as regular lessons, both groups kept making mistakes, e.g. "*It's beautiful flowers and beautyful butterfly. I (am) going to the grandma. Wolf is smileing. I'm going to home. I want (to) catch him. Hopefully she (is) ok. LRRH is inside (for a) long time. We (are) fine.*" The same group struggled also with spelling, e.g. "*beautyful (beautiful), das (does), hair (her), bat (bad), wher (where), sou, (so), hause (house), etc.*"

On finishing the scripts the pupils concentrated more on the props and one or two members from each group, usually the weaker ones, were assigned to make lists of necessary equipment. As soon as the pupils working on the dialogues did not have to explain everything in Czech, they spoke English more, because they understood each other quite well. They switched to Czech only when they wanted to make be sure about the meaning.

I took advantage of the division and worked with the weaker pupils slowly at their level. I asked about the props they would need and helped the pupils to express themselves in whole sentences. With a small help (such as giving the first letter) they could think of most of the words, for example '*a basket, a phone, flowers, stones, a bin, a bag, a knife*', and made correct sentences such as "*LRRH needs a basket. Mother needs a phone. Etc.*" As for the new words (a saw, an apron, a gun) I asked the pupils to find them in a dictionary. At the end of the lesson all the pupils wrote the new words into their exercise books.

### **Stage 4:**

When finished with the scripts, the pupils were asked to evaluate the whole process of the script self-creation. In general the pupils were satisfied. The fact that they

were not forced only to learn lines, but they could create them, was a common argument. Even though they had to use English and quite often had to look for new vocabulary, they did not consider it as learning. On the other hand, all the pupils admitted and surprisingly were happy about learning some new words, such as ‘naughty, hopefully, provoke, outline, dialogue, script, etc.’

We also discussed the topic of speaking in English. The pupils found expressing themselves in a foreign language too difficult. In this regard I praised those pupils who made an effort and spoke English from time to time. Being aware of the difficulty I emphasized their courage.

### **9.5.2. Conclusion**

The pace of the lesson was smooth. The tongue twister activity aimed particularly at pronunciation and rhythm that will be important later on during the play reading and rehearsals. The tongue twisters above all set a pleasant atmosphere, dragged the pupils into action and prepared for further work.

The dialogues were almost finished by the end of the lesson. The pupils were motivated to free language production, were less afraid of making mistakes and were quick in writing. Group one wrote script of two and a half pages and group two created script of one and a half pages. The dialogues were written mainly in short sentences, e.g. “*We have got a plan. The basket is terrible too. She lives at the end of the forest. I want to be free. The wolf wanted to eat me.*” There were also attempts to make longer sentences, such as “*Stop dancing and listen to me, please. There is some food and drink in the basket. I’m a hungry wolf and I’m angry. I’m going to my grandma because she is ill. I and wolf will wait outside the house and you will go inside.*” The dialogues were completely upon the pupils’ imagination. As a result one group tried to be funny when their wolf answered the question “*But grandma, why have you got such big eyes and big ears?*” with “*Plastic operation.*” Even though the pupils were quite self-reliant, there were times they needed some advice with some structures, e.g. “*To better to eat with.*” (For the whole scripts see *Appendix 8.*) The mutual interaction among the pupils and between the pupils and the teacher proved to be an important aspect in the process of the language reinforcement. The pupils could correct and improve their scripts on the basis of immediate feedback. Despite the fact pupils kept making mistakes in the present

tense – the third person singular, they were less afraid of speaking and writing, and their ability to express themselves in English improved.

Working on the dialogues the groups co-operated well and helped each other. During the activity the groups decided to divide and work simultaneously on the dialogues and the lists of props, which were important for the next three sessions and thus needed to be prepared. The division offered me an opportunity to work with the weaker pupils individually and encourage their language production. These were basically the pupils with dyslexia, who struggled with the language. I decided not to force them to work on the dialogues. Instead we could concentrate particularly on the area of vocabulary and formation of very simple sentences. The fact that these pupils contributed to the group work was sufficient to me as this was the first time I could see them actively involved in the English lessons. Such a noticeable change in behaviour convinced me about the impact of drama project on pupil's personality.

#### **9.6. Lesson Plan Six – Play Reading**

**Note:** Before the lesson T asks Ps to put the desks on the sides and arrange the chair into a circle the middle of the classroom.

**Topic:** Little Red Riding Hood

**Aims:**

- to enhance group cohesion
- to revise adverbs of manner and adjectives
- to practise voice changing
- to practise pronunciation and rhythm
- to improve pupils' communication skills
- to get familiar with the text and the roles

**Materials:** A copy of corrected script for each pupil.

**Duration:** Whole lesson – 45 minutes

**Thesis focus:** The introductory activities are aimed at revising language and practising various ways of speaking in order to prepare the pupils for the role reading. The game-like character of the activities is supposed to help the pupils connect the language with emotions, body postures, and motivate the pupils for their roles. Reading roles should help the pupils feel more comfortable with the lines and language.

### **Stage 1: Introduction**

**Time:** 2 minutes

**Aims:** To inform the pupils about the duration of the session.

- T greets Ps *“Good morning, pupils.”*
- T: *“How are you today? What did you do yesterday? ”* etc.
- T: *“Today we will play a game, work with your voices and we will read the scripts. Are you ready?”*

### **Stage 2: Simon says**

**Time:** 5 minutes

**Aims:** To revise and practise instructions and adverbs of manner (quickly, slowly, quietly, loudly, carefully), warm-up the pupils.

• T: *“Let’s play Simon says. I’m Simon and I give you the instructions. When I say ‘Simon says ...’ you must do it. For example ‘Simon says stand up.’ When I say only ‘Sit down.’ don’t do it or you are out. Ready?”*

• T: *“Simon says ...”* T continues for a while and then chooses a pupil to be Simon.

#### **Possible instructions:**

- Sit down quickly/slowly.
- Speak quietly/loudly.
- Go to the door carefully/carelessly.
- Jump quickly/slowly.
- etc.

### **Stage 3: Changing voices** (adapted from Maley, Duff, 2005, p.81)

**Time:** 10 minutes

**Aims:** To practise voice changing, revise opposite adjectives (old – young, intelligent – stupid, happy – sad, angry – calm, tired – energetic).

• T: *“Everybody take your chair and sit in a horseshoe shape.”* T writes the opposite adjectives on the board.



- T: *“Look at the words. Do you know all of them? What is tired? (T demonstrates being tired.) The opposite is energetic. What is it? (T demonstrates energetic.)”*

- T: *“Stand up everybody! And walk around the classroom. You are OLD now! (T and Ps walk slowly as old people.) You are YOUNG now! (T and Ps walk and jump as young people.)” etc.*

- T: *‘Perfect. Sit down, please. You can recognize old people because you can see them. BUT imagine that you can only hear them. Let’s use our voices to speak in different ways, as old, young etc.’*

- T: *“Make pairs. Each pair chooses two opposite adjectives from the list. (T points at the board.) Then, you will choose one of these sentences. (T says and writes three sentences on the board, for example: I like ice cream. There’s lots of work to do. It’s time to go, let’s hurry!) O.k. Repeat the sentences after me.”*

- T chooses one pair to demonstrate the activity: *“Choose a sentence. Good? Choose one pair of the adjectives. Ready? Now, each say the sentence in the opposite way, for example you say it as old and you as young, tired or energetic, etc. Ready? The rest of you, listen and guess the adjectives. Can we start?”* Ps say the sentences and the rest of the class guesses.

- T: *“Is everything clear? In pairs choose the adjectives and the sentence. You have got two minutes to prepare. Go.”*

- T: *“Stop. Who wants to start?”* Each pair takes a turn and T with Ps guess.

#### **Stage 4: Play reading**

**Time:** 23 minutes

**Aims:** To read the text and get familiar with it and the roles, practise pronunciation.

- T: *“Ready for LRRH? I have got your scripts. I made some corrections and here I have got one copy for each. Today you will divide the roles, read the scripts and work on your voices and pronunciation. I will be ten minutes with one group and then I will move to the other. Read it three or four times. Any questions? What is your task?”* T has one P to summarize the task.

- T: *“Sit into your groups. Start reading and help each other!”* T sits with one group and listens to their reading and makes notes. T interrupts Ps if they do not know

the pronunciation. After the first reading T goes through the text with Ps and helps with pronunciation. T then moves to the other group and repeats the process.

- At the end T emphasises some common mistakes in pronunciation.

**Possible problems in this particular class:**

- must - [must] instead of [mʌst]
- but - [but] instead of [bʌt]
- my - [mi:] instead of [mai]

**Stage 5: Evaluation and feedback**

**Time:** 5 minutes

**Aims:** To evaluate the lesson and the activities, summarize what has been accomplished and remind the pupils of the props they should bring.

- T: *“Today we started working on your roles. As your homework learn the lines. Next time we will start rehearsing. Don’t forget to bring all the things you need!”*

- T: *“Did you like the lesson? Why? Why not? What did you like? Why did we read the scripts first?” etc.*

- T: *“Goodbye for today.”*

**9.6.1. Reflection**

**Stage1 and 2:**

On informing the pupils about the plan of the lesson all the pupils started to move their chairs because the class loves the game ‘Simon says’ and could not wait to play it. The game was a suitable means to revise the adverbs of manner as the language was associated to movements. The pupils enjoyed moving around the classroom in various ways and competed to be the last person in the game. Several pupils wanted to be the next Simon. I chose one pupil to be Simon and play the game with the rest of the class. The pupils were very good at obeying the instructions correctly and the pupil had run out of possible orders. At that moment I stopped the game and prompted more instructions to that pupil. As soon as the pauses between the instructions became long we moved on.

**Stage 3:**

During the next activity the adjectives were revised and practised by means of movements. The pupils enjoyed pretending to be young, old, tired, etc. The element of

motions helped pupils review and reinforce the words easily. During the further work pupils realized that expressing tiredness or old age only by means of their voices was not easy; however, the aspect of guessing encouraged the pupils to vary the tone and pitch. The pupils were excited and even the very shy and quiet pupils spoke loudly so that everyone could hear them and guess what adjectives they chose.

#### **Stage 4:**

For the purpose of reading the text I asked the pupils to sit into two circles, each on the other side of the room so that they should not disturb each other. I insisted on speaking only English and together we reviewed possible phrases, such as ‘speak loudly, whisper, it’s your turn, listen to me, etc.’ I spent time with both groups, helping with the rhythm and pronunciation. Moreover, two pupils were absent so I was a substitute for the missing roles first and then asked the groups to decide on possible changes, such as playing two roles, in case the pupils did not come.

Both groups read the scripts several times. When the pupils did not read their lines, they participated actively by suggesting improvements to the others. Four good pupils attempted to comment in English but gave up soon as their classmates did not react in the same way. During the reading I could work with the pupils on their pronunciation. I could not be with the both groups at the same time. Hence the best pupils from each group helped the rest of the members and prompted when necessary.

As I expected the most frequent mistakes were made in the pronunciation of the words ‘must, but, my, and provoke.’ Some introvert pupils needed help mainly with the intonation and rhythm as they were afraid of looking superficial. For example when asking questions “*Where is my dear daughter? How are you, my friends?*” the pupils spoke monotonously. I decided to read the particular sentences and have all the pupils repeat after me several times. In this way all the pupils practised the intonation and the shy pupils were not on the spot. I was pleased that they came out of their shells and participated.

#### **Stage 5:**

I completely forgot about the time and no time was left for the evaluation. I decided to take five minutes from the next lesson to comment on the drama session. From the pupils’ answers, for example “*The reading helped us with pronunciation, volume.*” I could see that the pupils were aware of the importance of reading and practising pronunciation and intonation first. They enjoyed stepping into someone else’s shoes and varying their moods and voices. However, the pupils were looking forward to

rehearsing, which was obvious from their questions about the stage and camera. Together we agreed on making some trees, flowers, stones and a house during the double period of art and bringing a camera for the next session. The pupils were told to learn their lines.

### **9.6.2. Conclusion**

This particular lesson was aimed mainly at pronunciation, rhythm and intonation. When speaking, pupils often tend to use their voices monotonously because they concentrate on what they say and do not worry about the way they say it. It was the same with reading the scripts. Preparatory activities were included to encourage pupils to work and vary their voices in order to speak more naturally. Intonation and pronunciation problems were dealt with during the stage of play reading. Another important aspect arose during reading the play. In order to act the characters precisely with all their emotions the pupils had to understand the sentences. That means that they had to connect the words with their meanings, which supported the language reinforcement. Furthermore, the pupils reinforced the language of the scripts through reading in repetition. At the end of the lesson pupils were familiar with their roles and various ways of speaking.

As for the discussions about the lines, the pupils spoke mainly English. They used the language of instructions and previously practised adjectives and adverbs in particular. Nevertheless, Czech remained part of their discussions and probably it is impossible to demand only English in such a complex project where the pupils are supposed to work on many things at once, for example creating a story, making grammatically correct sentences, and demonstrating moods and motions of the characters.

## **9.7. Lesson Plan Seven – Rehearsal**

**Note:** Before the lesson T asks Ps to put all the desks to the middle of the classroom so that there would be a line dividing the classroom into two halves.

**Topic:** Little Red Riding Hood

**Aims:**

- to practise pronunciation
- to improve pupils' communication skills

- to rehearse the performances

**Duration:** Whole lesson – 45 minutes

**Thesis focus:** Connecting language with natural movements and various roles is an important step towards reinforcing language and bringing it to real life.

### **Stage 1: Introduction**

**Time:** 2 minutes

**Aims:** To motivate and encourage the pupils for the rehearsal.

- T greets Ps *“Good morning, pupils.”*
- T: *“Today we have got a lot of work to do. Have you got all the things? The costumes and so on? Perfect.”*

### **Stage 2: Warm-up**

**Time:** 5 minutes

**Aims:** To warm-up pupils’ bodies and prepare them for the acting.

- T: *“Everybody stand up and walk around the classroom. You are a WOLF now. Walk as a wolf! You are a GIRL / an OLD WOMAN / a WOODCUTTER.”* T and Ps walk around, change their postures and movements according to the character.

### **Stage 3: Rehearsal**

**Time:** 33 minutes

**Aims:** To reinforce the language of the scripts, improve pronunciation, improve communication skills in English; to rehearse the scripts, enhance group cohesion.

- T: *“Group one is at this half, group two is at this half of the classroom. Prepare all your properties, things you need and start. I will watch and help you. Please, speak in English. We practised giving instructions and you know all the words. What can you say? (Go there. Speak loudly. Don’t speak. Take it. Turn round. Dance. Look at me. Etc.)”* T writes the phrases on the board to help the pupils if they are not sure what to say.
- T works with the two groups, comments on their performances and helps with ideas. T gives the comments in English, for example: *“Speak loudly. Look at her when you start speaking. Turn round. The people must see your face. You are happy, you can jump, dance.”* etc.

#### **Stage 4: Evaluation and feedback**

**Time:** 5 minutes

**Aims:** To evaluate the rehearsal and outline the last session.

- T: *“Today you could work on your plays. Tomorrow there will be 25 minutes to continue in the rehearsals. And then we will have the performance. I will bring a camera and record it. Who did not know the lines today, learn them for the performance!”*

- T: *“What about today. Did you speak in English? Why? Why not? Did you like acting? Why? Why not?”*

- T: *“Thank you for today and don’t forget to prepare for the last session.”*

#### **9.7.1. Reflection**

##### **Stage 1 and 2:**

Before the beginning of the lesson a colleague of mine offered to help me. I decided to separate the groups so that they would not interrupt each other when rehearsing. When the session started, the class was full of discussions about the performance and the rehearsal. I informed the pupils about the division and explained the advantages of such arrangement.

We started the warm-up together. The pupils got ready for the rehearsal by acting out the characters and it was pleasure to see them enjoying all the moving around pretending to be those characters. One group moved to another classroom.

##### **Stage 3:**

The rehearsal went on quite well, except the fact that two pupils were absent. Some changes had to be made. Each group chose one member to play two roles and a pupil with strong dyslexia and attention disorder was assigned a role with two longer monologues. Even though he tried to learn the lines, he was not able play to without notes.

The pupils arranged a house, flowers and a forest (*see Appendix 9*) , which were created during the art lessons, and then prepared all the props they brought from their homes, such as baskets, an apron, a shotgun etc., and. It was obvious that the pupils thought about the stage in advance; however, they needed some advice about the settings, so that three different settings could be on the stage all the time and there would be no need to change it during the performance. The stage was divided into three

sections – LRRH's house presented by a table, forest presented by flowers and grandmother's house presented by a painted picture.

I spent 15 minutes with each group watching their acting and commenting on their performance. Most of the pupils spoke quietly, did not articulate properly. When talking to another character, they turned to each other so that no one else could see or hear them. I had to remind them of the audience which needs to see their faces and hear what they say. The next comments concerned walking on the stage as the pupils tended to stay on one spot and did not take advantage of the space. Sometimes the pupils forgot the lines; I encouraged them to improvise in such situations but unsuccessfully. They seemed to be concentrating on saying the lines, varying voices and moving on the stage so much that they only stiffed hopelessly and waited for a help. Both groups went through the whole play several times and each time their performance improved. I was specially pleased by the shy pupils who spoke loudly.

During the rehearsal pupils turned to discussions in Czech again. Concentrating on movements, the lines and the language all at once was probably too complicated for the pupils. I made a decision not to push them because I was aware of the danger of making the pupils nervous.

As for the language, the pupils repeated their lines several times and thus practised the intonation and pronunciation. They seemed to feel more confident. However, several pronunciation mistakes occurred, for example my - [mi:] instead of [mai], must - [must] instead of [mʌst], happened - [hæpəned] instead of [hæpənd]. I had the pupils repeat the words several times.

#### **Stage 4:**

For the last stage the whole class gathered so that the last session with the performance could be arranged. The whole class agreed on having 20 minutes to rehearse before the final performance. Finally we evaluated the rehearsals. This time more pupils responded in English, although their answers were short, e.g. "Yes, I did. No, I didn't. I liked it. It was good. etc." The pupils were aware of their weak points, such as turning away from the audience or monotonous speech.

#### **9.7.2. Conclusion**

Overall, the session could be considered successful. The pupils were highly motivated and carefully prepared for the rehearsal in their free time. The pupils'

performance and voice quality improved with each attempt. Two practical problems arose during the session. The first one was caused by two pupils' irresponsibility, as they did not learn their lines and made their group's work more difficult as they needed prompting all the time. I talked with the two pupils seriously about their attitudes towards the work and their group members. The other problem was the lack of actors, which was solved by changes in the cast. During the rehearsal the atmosphere within the groups was pleasant and helpful for all the actors. I did not notice any inappropriate comments.

In terms of communication in the target language the aims were not accomplished as the pupils discussed the stage and the performance in Czech. The pupils were capable of carrying on the group communication in English; however, there were so many aspects (lines, motions, expressions, the stage) they had to concentrate on that thinking in a foreign language during the whole preparation phase seemed to be impossible. Probably with older pupils at a higher level of English this aim might be realistic. Despite the fact the drama project took place in English lessons I decided not to put the pupils under pressure in this phase. I let them speak Czech. The pupils had worked hard during the preparation and I did not consider it appropriate to stress the pupils by unrealistic demands. Instead I thought about better preparation of the pupils next time and incorporating more communicative activities into the regular lessons.

### **9.8. Lesson Plan Eight – Final Rehearsal, Performance**

**Note:** T asks Ps to prepare the stage before the beginning of the lesson.

**Topic:** Little Red Riding Hood

**Aims:**

- to rehearse the plays
- to stage performances
- to improve pupils' communication skills

**Materials:** Camera.

**Duration:** Whole lesson – 45 minutes

**Thesis focus:** The performance as the final outcome of the whole project plays a significant role. Not only does it bring consolidation of what has been done, it also brings a certain relief to hardworking pupils, who can see their efforts being appreciated.



### **Stage 1: Introduction**

**Time:** 2 minutes

**Aims:** To inform the pupils about the duration of the session.

- T greets Ps *“Good morning, pupils.”*
- T: *“Are you ready for today? Have you got everything? Do you know the lines? Let’s rehearse. Then I will record you.”* etc.
- T: *“Do you agree?”*

### **Stage 2: Rehearsal**

**Time:** 20 minutes

**Aims:** To revise the lines, rehearse the plays and get ready for the performance.

- T: *“We can start. Speak loudly and don’t show your backs to the audience. When you don’t know, continue. It’s o.k. The rest must be quiet. Have you got everything? Ready? Go!”* T and Ps watch the first group.
- When finished, T gives last comments what could be improved and asks the group about their opinion. T: *“What do you think? Was it good? I liked it. It was perfect but speak loudly, speak slowly, etc.”* The groups swap.
- T: *“Let’s change the stage. Get ready. Everybody is quiet. Go!”* The whole process is repeated with the second group.

### **Stage 3: Performance**

**Time:** 15 minutes

**Aims:** To stage the performance.

- T: *“Perfect! And now, for the last time! Which group wants to go first?”*
- T: *“Good. Get ready! Quiet, please! Go!”* T records the performance.
- The groups swap and T records the second group.
- T: *“Perfect! Good job! Thank you! We are finished!”*

### **Stage 4: Evaluation and feedback**

**Time:** 8 minutes

**Aims:** To evaluate the performance and the whole project.

• T: *“Thank you! You did a very good job. It was great. You worked hard. What do you think? How do you feel? Did you like it? What did you like most? Why? Did the project help you, for example with your English or anything else? Do you want to do a similar project once more, for example next year? Why?”* T and Ps evaluate and discuss the whole project.

• T: *“I will put the video on a DVD and we will watch it together. Thank you and now, let’s clean the classroom.”*

### **9.8.1. Reflection**

#### **Stage 1:**

The session started very enthusiastically. The pupils started rehearsing already during their break. We quickly opened the lesson and continued in working.

#### **Stage 2 and 3:**

The rehearsals took place in front of an audience – the other group – so that the pupils could get used to the people around. I was pleased by the fact that all the pupils except one knew their lines and the rehearsal did not have to be interrupted. This time an audio system had to be prepared because one group brought some modern music such as hip hop to be included in their performance. When the first group finished there was some time for feedback. I reminded the pupils to speak loudly, clearly and to the audience above all. The second group prepared and started.

During the final rehearsal the groups seemed to be nervous and their acting was not clear, e.g. they did not open their mouths and spoke quietly. Shy pupils in particular were not clear enough. Before the performance I encouraged the pupils not to be afraid of forgetting the lines. I assured them they were good and that they knew sufficient amount of the language. The performance went on well and the pupils did not need much prompting. Despite the previous rehearsal, there occurred the same errors, such as speaking face to face to each other and turning backwards to the audience. The final outcome, however, was good. I was proud of the pupils and I was pleased by the enthusiasm and happiness I could see in their faces.

As for the language, the same pronunciation mistakes remained: my - [mi:] instead of [mai], must - [must] instead of [mʌst], happened - [hæpəned] instead of [hæpənd]. Even though we had practised the pronunciation during regular lessons the pupils, especially pupils with dyslexia who had problems with hearing the sounds

properly, repeated the same mistakes all the time. It is very probable that they learned the words with wrong pronunciation, which is hard to change. To improve the pronunciation more drill would have to be included.

Another slight problem occurred with the language of the text. Pupils concentrated on the acting so much that they sometimes either forgot some parts or the whole lines, e.g. '*Here is (a) basket. Pretty forest* (instead of '*It's a beautiful forest.*'). They did not think about what they were saying, despite the fact they knew the language rules. The pupils said for example "*He want eat me.*" instead of "*He wanted to eat me.*" or "*Let's celebration!*" instead of "*Let's celebrate!*"

#### **Stage 4:**

When finished, we sat together to evaluate the whole project. All the pupils wanted to express their opinion. Generally, the pupils enjoyed the project because it was fun, they could move and mainly they did not have to learn. Without my asking the pupils themselves started commenting on what they had learned during the four weeks. Co-operation, new vocabulary, and speaking aloud were mentioned in particular. The pupils spoke to each other, praised each other. As all the tension was released, the pupils were talking all at once. They did not concentrate on English at all and discussed the performances solely in Czech.

#### **9.8.2. Conclusion**

The final session brought relief. Even though the project had been a great time it meant a hard work. The final session brought an important moment – the groups did not co-operate only inside but also one with another, which was a big surprise to me. The pupils were willing to borrow props and encourage each other. During the performance I could see different people who were less afraid to speak, express themselves and whose English indicated improvement in the way they spoke – less monotonously and more confidently.

## **10. CONCLUSIONS**

The teaching practice was based on the idea that a drama project is an effective tool helping pupils reinforce their language, develop their communication skills as well as their whole personalities. To confirm the validity of this statement the teaching project was tested with a group of ten sixth graders at Křesťanská základní škola a mateřská škola J. A. Komenského in Liberec. The data were collected from the following sources:

- 1) my own observations and reflections,
- 2) pupils' comments.

### **10.1. Personal Observations**

According to my observations it can be concluded that most of the pupils were actively involved in the realisation of the drama project. The observations and consequent reflections focused mainly on three particular areas: language reinforcement, communication skills development and the pupils' social and personal development.

As regards the language, the very obvious advantage of reinforcing the language through a drama project is the context given by the defined purpose – final performance. From the very beginning the pupils were exposed to the target language through a variety of preparatory activities motivating the pupils by means of movement (e.g. activities 'Simon says', 'Moody Dialogues') or the game-like character (e.g. activities 'Over the Mountain If, Guess the Situation'). In the process of elaborating story outlines, writing and acting out the self-created scripts, the pupils were stimulated by accomplishing the task, not the language itself. That is to say, the language served as a means not the purpose.

Furthermore, the language structures, functions and vocabulary were not presented separately but as a complex system that the pupils could work with depending on their own knowledge of the language. Since they were not forced to use a restricted amount of language, the pupils tended to express their thoughts in various ways. This freedom showed to be effective as the pupils had to think about the language and, when necessary, had to look for new words or phrases in order to express precisely what they wanted. As a result the students not only revised the past simple, the present tenses and language of commands, but as a side-effect they learned several new words and phrases.

The results in the area of communication skills development were not so remarkable. Even though the students knew a sufficient amount of the language, and the meaningful task of agreeing on the scripts provided framework of a real need to communicate, most pupils failed to speak English during their group discussions. Despite the efforts of the pupils at a higher level to maintain the conversations in English, they usually gave up because the rest of the group either did not understand or was not able to respond in the same way and thus did not co-operate. In the pupils' opinion the requirement to communicate in the target language was too difficult. As a result group discussions were held mainly in Czech. In this respect, the final discussions with the whole class turned up to be beneficial as they were in English and thus offered a challenge for those who wanted to improve their spoken language. The demand to speak English most of the time was too ambitious at this age and level of English.

Generally speaking, however, certain improvement could be noticed, as the pupils were less afraid of expressing their opinions, ideas and during reading the plays and rehearsals there was time to work on their rhythm and pronunciation. Focusing primarily on fluency rather than accuracy, the pupils became less afraid of making mistakes and expressing themselves in English. By the end of the whole project most of the pupils felt more comfortable speaking in front of their peers, and did not sound like robots.

As for the personal development, the whole project was based on group work where all the pupils had a chance to contribute in an unthreatening way according to their abilities. To start with they all came up with new ideas and suggestions in group discussions over the outlines, scripts and rehearsing. Students skilled in art painted trees, a house and flowers; students capable of operating audio-system prepared music, etc. All the pupils could experience success and appreciation from their peers. Peer appraisal can be considered as the evidence of better social relationships in the class, because the pupils were willing to share their thoughts, opinions and talked to each other more than ever.

## **10.2. The Pupils' Comments**

To find out what the pupils thought about the drama activities and the drama project as a whole, there was a discussion part at the end of each session and the pupils were given final questionnaires after the teaching project was finished. I asked them

whether they enjoyed the drama lessons and why, which activities they liked most and why, whether they learned something new and what, and finally whether they would like to do a similar project again (for the samples of questionnaires see *Appendix 10*).

The pupils considered the whole project a great time, which can be seen from their answers: *“It was fun, I liked it. It was fun to perform and watch the other group.”* In general, they liked that fact that they could leave their desks and move, play a lot of new games, work with their voices. According to some students it was not only the fun-character but also the fact they did not have to learn the language systematically by drilling that contributed to the pleasant atmosphere and enjoyment: *“We did not have to learn and write anything, it was fun.”* On the other hand, not all the pupils perceived the drama lessons as a free time. Answers suggesting that the pupils could learn something new appeared, e.g. *“We had to learn something to be able to perform .... I like acting, and I can learn some new things, such as speaking fluently. I improved my pronunciation and I did not stammer so much during the performance. I learned some new vocabulary.”* (For the complete list of answers see *Appendix 11*). Moreover, some pupils found learning through a drama project enjoyable, entertaining and amusing.

All the pupils agreed on repeating a drama project, which proves a drama project to be an acceptable learning tool that keeps pupils motivated throughout the whole process.

### **10.3. Conclusion**

Based on the findings, it can be concluded that my teaching practise provided evidence for validity of the thesis and the theories the thesis was derived from. A drama project brings an element of meaningful task which stimulates pupils towards successful accomplishment. Language is a necessary part of the process but it does not serve as the primary stimulus. Being not strictly controlled by a set of given phrases, a drama project brings the complexity of language of real life into the classroom. It is upon the pupils which phrases or words they decide to use, which makes the language use more natural. Furthermore, each pupil is offered an opportunity to make a contribution depending on his or her capabilities. Drama project thus appeals to the ‘whole person’ as it emphasizes various aspects of pupil’s personality such as creativity, imagination, ability to move, dance, act, write, etc. within the language learning.

A drama project is a long term activity demanding for the teacher and the pupils as well. When planning such a project, not only the topic and level of English, but also timing is important because pupils need enough time to complete the tasks. No matter what time and energy it costs, implementing a drama project into language learning truly pays off because what is more than pupils with a desire to learn.

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## **APPENDIX 1 – *The Original Czech Quotation***

„Je to vyučovací metoda, v níž jsou žáci vedeni k samostatnému zpracování určitých projektů a získávají zkušenosti praktickou činností a experimentováním... Podporuje motivaci žáků a kooperativní učení. Projekty mohou mít formu integrovaných témat, praktických problémů ze životní reality nebo praktické činnosti vedoucí k vytvoření nějakého výrobku, výtvarného nebo slovesného produktu.“  
(Průcha, 2001, p. 184)

## APPENDIX 2 – *The List of Vocabulary (Little Red Riding Hood)*

whenever	[wen evər]	kdykoli
cloak	[kləʊk]	plášť
worry	[wɒri]	dělat si starost
promise	[promis]	slib, slíbit
notice	[nəʊtis]	všimnout si
shadow	[ʃædəʊ]	stín
appear	[əpiə]	objevit se
reply	[riplai]	odpovědět
realize	[riəlaiz]	uvědomit si
meantime	[mi:n taim]	mezitím
shortcut	[ʃo:rt kat]	zkratka
poke	[pəuk]	prohrabat se
satisfied	[sætisfaɪd]	spokojený
burp	[bɜ:p]	říhnoutí, říhnout si
recognize	[rikognaiz]	poznat
squeak	[skwi:k]	kvičet, pištět
prove	[pru:v]	dokázat
point	[point]	bod
cough	[kof]	kašel, kašlat
enough	[inaf]	dost
bother	[boðə]	obtěžovat
wolf	[wulf]	vlk
voice	[vois]	hlas
cap	[kæp]	čepec
thighs	[taits]	punčochy

# SCHEDULE:

- 31.4. - introduction
- 3.4. } script writing
- 7.4. } (outlines)
- 10.4. } script writing
- 14.4. } (dialogues)
- 17.4. - play reading
- 21.4. - rehearsal
- 24.4. - **PERFORMANCE**






# LITTLE RED RIDING HOOD

## CHARACTERS:

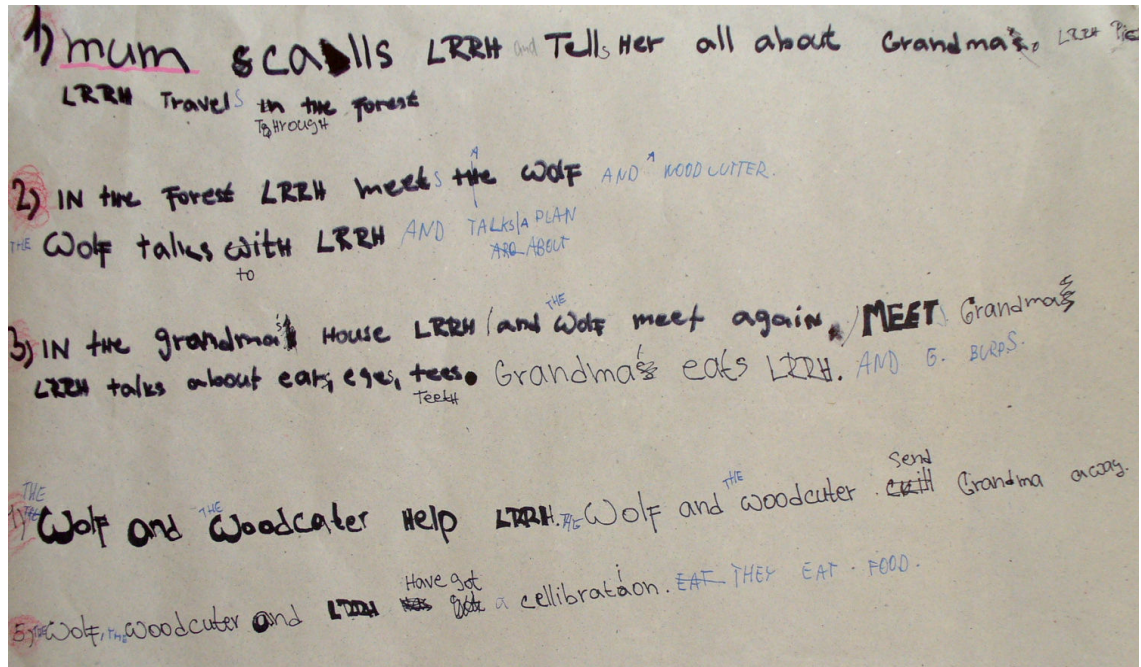
- LRRH
- grandma
- mum
- woodcutter
- wolf

## PLOT:

- ① in the house - mum and LRRH
  - mum sent LRRH to grandma, who was ill
  - ! mum warns LRRH: Don't stop anywhere.
- ② in the forest - LRRH and wolf
  - LRRH picked flowers
  - the wolf came and they talked
  - LRRH hurried to grandma, the wolf took a shortcut
- ③ at grandma's house - wolf and grandma
  - the wolf knocked at the door
  - the wolf ate grandma and took her clothes
- ④ at grandma's - wolf and LRRH
  - LRRH entered the house and saw the wolf
  - LRRH ~~at~~ asked the wolf about , , 
  - the wolf jumped at LRRH (eyes) (ears) (teeth)
  - LRRH shouted: HELP! and a woodcutter came to save LRRH and grandma

## APPENDIX 5 – The Detailed Outlines

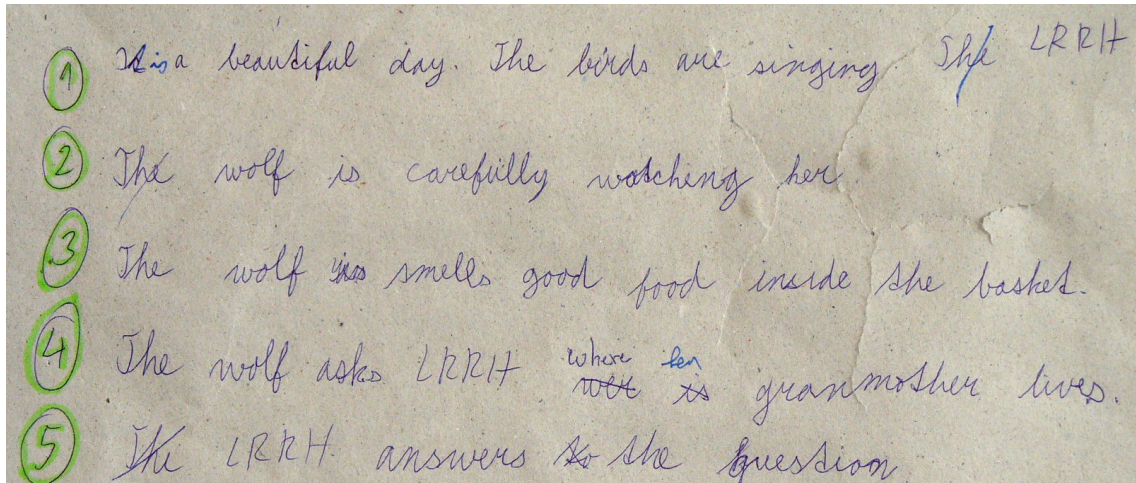
### Group 1



- 1) Mum calls LRRH, tells her about grandma. LRRH travels through the forest.
- 2) In the forest LRRH meets a wolf and a woodcutter. The wolf talks to LRRH and talks about a plan.
- 3) In the grandma's house LRRH (and the wolf meet again) meets grandma. LRRH talks about her ears, eyes, teeth. Grandma eats LRRH and burps.
- 4) The wolf and the woodcutter help LRRH. The wolf and the woodcutter send grandma away.
- 5) The wolf, the woodcutter and LRRH have got a celebration. They eat food.



## Group 2



- 1) LRRH is in the garden. Mum is in the kitchen.
- 2) Mum sends SMS to LRRH.
- 3) LRRH is reading the SMS and comes home.
- 4) Mum is listening to 'Holky z naší školky'. She says LRRH to dress in a different way.
- 5) LRRH leaves.

- 1) It is a beautiful day. The birds are singing. LRRH is picking some flowers.
- 2) The wolf is carefully watching her.
- 3) The wolf smells good food inside the basket.
- 4) The wolf asks LRRH where her grandmother lives.
- 5) LRRH answers the question.

- 1) The wolf takes a shortcut.
- 2) LRRH is going to grandmother's house and meets a woodcutter.
- 3) The wolf comes to grandmother's house.
- 4) Grandma uses karate. LRRH comes to the house.
- 5) The wolf runs away.
- 6) A woodcutter comes and asks: "What are you doing?"

- 1) The woodcutter chases the wolf.
- 2) LRRH calls her mum.



## APPENDIX 6 – *The Script Form*

**Title:** .....

**By** .....

### **Cast of Characters**

LRRH .....

Mother .....

Grandma .....

Wolf .....

Woodcutter .....

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### ***Scene One***

(Inside the house. Mother calls  
LRRH. LRRH is listening to her.)

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## APPENDIX 7 – *Sample Dialogues*

## Group 1

*Scene Three*

IN THE GRANDMA'S ~~HAA~~ HOUSE LRRH  
MEET GRANDMAS. LRRH.  
TALKS ABOUT EARS, EYES, ~~TEES~~ TEETH.  
GRANDMAS EATS LRRH. AND G. BURP.

WOLF GO THE ~~TO~~ <sup>↑</sup> INSIDE CAREFULLY.  
LRRH YES, I WILL BE CAREFUL.  
(• LRRH G)  
- IN THE GRANDMA'S HOUSE -  
GRANDMA HELLO, COME HERE.  
LRRH YES, HOW ARE YOU GRANDMA?  
GRANDMA I'M ~~FINE~~ F. THANKS YOU?  
FINE  
LRRH I HAVE SOME FOOD FOR YOU, GOT  
BUT GRANDMA, WHY YOU HAVE <sup>↑</sup> BIG EYES AND BIG EARS.  
GRANDMA ~~X~~ LRRH - PLASTIC OPERATION. GOT  
LRRH BUT GRANDMA, WHY YOU HAVE <sup>↑</sup> BIG TEETH.  
GRANDMA TO EAT BETTER. .... HMM I'M HUNGRY  
LRRH AAA.

## Group 2

### Scene Three

The wolf come to the  
grandmother house knock  
and the grandmother  
not awake LPPH come

Wolf - hmmm look is a good food. It is cold  
eat big, big, big, big, big (knock)

Grandma - who is it?

Wolf - I your dear LPPH

Grandma - come in?

Wolf - thank you (come) hallo H?H?H?H?

I'm hungry wolf and I'm angry  
xxxxxxxxx come hear!!!

Grandma - oh oh yes help me! help me please

Wolf - chaaa cha cha'da dont worry I'm good a

Grandma - oh I'm god you!!! (cavate) cha.cha'da

LPPH - What happened?

Grandma - The wolf was ~~not~~is naughty

LPPH - oh (watching wolf) he is bad

Wolf - please release me I want to be free

Grandma - No, No and no

Woodcutter - (open the door) what happened?

(the wolf run away)

Grandma - The wolf wanted ate me

Woodcutter - It is bad. Where is the bad wolf?

LPPH - he is on run away

Woodcutter - OK I want catch him

LPPH - yes

## Group 1

### Title: MODERN LITTLE RED RIDING HOOD

#### *Scene One*

(Inside the house. Mother calls LRRH. LRRH is listening to her.)

*(Mother takes a phone and calls LRRH.)*

**Mother:** Hey, LRRH. Come home quickly.

*(LRRH answers the phone.)*

**LRRH:** Yes, mum. I'm going.

*(Later.)*

**Mother:** LRRH, our grandma is ill.

**LRRH:** Hurray! I'm sorry.

**Mother:** Ehm... Take the basket and put some food in it, and wine, but not a drink.

**LRRH:** Ok.

*(LRRH puts everything in the basket and leaves.)*

#### *Scene Two*

(In the forest. LRRH meets a wolf and a woodcutter. They talk.)

*(LRRH is walking through the forest. She meets a wolf and woodcutter.)*

**LRRH:** Hello. How are you, my friends?

**Wolf:** I am so so. Thank you. Where are you going?.

**Woodcutter:** We have to catch her. She is very bad, because she destroys the forest.

**LRRH:** Yes, we must. She is very bad.

**Wolf:** Follow me, please.

**Woodcutter:** We have got a plan. I and wolf will wait outside the house and you will go inside. You must provoke grandma to go out. And we will catch her.

**LRRH:** Ok.

#### *Scene Three*

(At grandma's. LRRH greets grandma. They talk. Grandma eats LRRH.)

**Wolf:** Go inside carefully.

**LRRH:** Yes, I will be careful.

*(The wolf and the woodcutter are waiting outside. LRRH opens the door.)*

*(Inside.)*

**Grandma:** Hello, come in.

**LRRH:** How are you grandma?

**Grandma:** I'm fine, thank you.

**LRRH:** I have got some food for you. But grandma, why have you got such big eyes and big ears?

**Grandma:** Plastic operation.

**LRRH:** But grandma, why have you got such big teeth?

**Grandma:** The better to eat with. Hmm, I'm hungry.

*(Grandma is eating LRRH.)*

**LRRH:** Aaaaah!!!

*(Outside the house.)*

**Wolf:** We must go inside. LRRH is inside for a long time.

**Woodcutter:** Ok, hopefully she is all right.

*(The wolf and the woodcutter go inside. They help LRRH and send grandma away.)*

**Wolf:** Don't come back, bad grandma!

**LRRH:** We are a good team.

**Woodcutter:** Yes, we are.

**Title: LITTLE GREEN RIDING HOOD**

***Scene One***

(Inside the house. Mother calls LGRH. LGRH is listening to her.)

**Mum:** Where is my dear daughter? I must send her an SMS.

*(Mum takes a phone and types.)* “Where are you?”

*(Mother sends the message.)*

**LGRH:** Oh, an SMS! *(LGRH takes her phone and reads.)* “Where are you?”

*(LGRH answers.)* Oh, mum. I’m in the garden!

**Mum:** Come here!

*(Later.)*

**LGRH:** Hello, mum. What do you want?

**Mum:** Stop dancing and listen to me, please. You have to go to grandmother’s house. Here is a basket for her. There is some food and drink in the basket.

**LGRH:** Yes.

**Mum:** Dear, this dress is terrible!

*(LGRH goes to change her dress.)*

**Mum:** The basket is terrible too. I must change it for a bag.

*(LGRH takes the basket and leaves.)*

**LGRH:** Bye!

***Scene Two***

(In the forest. LGRH is picking some flowers. A wolf comes to her.)

**LGRH:** La la la. Wow, what beautiful flowers and beautiful butterflies! It’s a pretty forest.

**Wolf:** Wow. There’s some good food. I like food.

*(Wolf comes to LGRH. He smiles.)*

**Wolf:** Hey! I’m a very nice wolf. Don’t be afraid of me. Where are you going?

**LGRH:** I’m going to my grandma because she is ill.

**Wolf:** Poor grandma. Where does she live?

**LGRH:** She lives at the end of the forest. I’m sorry but I must go. Bye, bye.

*(LGRH continues on her way. Meantime, the wolf takes a short-cut to grandma's house.)*

*(LGRH meets a woodcutter.)*

**Woodcutter:** Hi, LGRH. What are you doing now?

**LGRH:** I'm going to my grandmother. This bag is for her. She is ill.

**Woodcutter:** Oh, that's bad. Ok, so go.

*(LGRH leaves.)*

### ***Scene Three***

*(At grandma's. The wolf comes to the house, and goes inside. The grandmother uses karate. LGRH comes.)*

*(The wolf looks through a window.)*

**Wolf:** Hmmm. Look, there is a good food. It is old, but big, big, big.

*(The wolf knocks on the door.)*

**Grandma:** Come in!

*(The wolf enters.)*

**Wolf:** Thank you. Hello! *(The wolf is laughing.)* Ha ha ha!

I'm a hungry wolf and I'm angry. Wrrrr. Come here!!!

**Grandma:** Aaaaah! Help me! Help me, please!!!

**Wolf:** Ha ha haaa! Don't worry. I'm good.

**Grandma:** Oh, I got you! *(Grandma uses karate.)* Ha haaa!

*(LRRD enters.)*

**LGRH:** What happened?

**Grandma:** The wolf was naughty.

**LGRH:** Oh. *(LGRH is looking at the wolf.)* He is bad.

**Wolf:** Please, release me. I want to be free.

**Grandma, LGRH:** No, no and no.

*(The woodcutter opens the door.)*

**Woodcutter:** What happened?

*(The wolf runs away.)*

**Grandma:** The wolf wanted to eat me.

**Woodcutter:** It is bad. Where is the wolf?

**LGRH:** He is on the run.

**Woodcutter:** Ok. I want to catch him.

**LGRH:** Yes!

#### ***Scene Four***

(In the forest. The woodcutter is chasing the wolf.).

**Woodcutter:** Wait for me! Wait for me!

**Wolf:** No!

**Woodcutter:** Yes!

**Wolf:** No!

**Woodcutter:** Yes! (*The woodcutter catches the wolf.*)

**Wolf:** Yes, you are good. I'm sorry.

**Woodcutter:** You are my dog now.

**Wolf:** Yes! It is a good idea.

#### ***Scene Five***

(At grandma's. LGRH calls home.)

**LGRH:** Hello mum. I'm going home.

**Mum:** Ok. I'm waiting for you.

**LGRH:** The grandmother isn't ill. She is healthy.

**Mum:** Good. Bye.



## APPENDIX 9 – *The Scenery*



A path through the forest



Grandmother's house



Flowers and a stone

## APPENDIX 10 - Sample Questionnaires

### Sample 1

#### DRAMATICKÝ PROJEKT – LITTLE RED RIDING HOOD

(DOTAZNÍK)

- 1) Líbili se ti hodiny, ve kterých jsme pracovali na dramatizaci pohádky O Červené Karkulce?

ANO – NE

Proč? Naučila jsem se lépe vyslovovat a při scénkách jsem se už moc nezasekala. ~~Naučila~~ Naučila jsem se nové slovíčka. Je to zábavná forma učení.

- 2) Které aktivity se ti líbily nejvíce? (možnosti zatrhni ✓)

☒ hra 'Over the mountain if'

☒ hra 'Simon says'

☒ pohybová a dechová cvičení

☒ aktivita 'Moody dialogues'

☒ hra 'Guess the situation'

☒ psaní osnovy scénáře

☒ jazykolamy

☒ psaní dialogů

☒ hra 'Guide the blind'

☒ nacvičování

☒ aktivita 'Split dialogues'

☒ představení

Proč? Všechno je zábavné. Naučila jsem se zábavně naučit gramatiku a slovíčka.

- 3) Myslíš si, že ses během projektu naučil(a) něco nového?

ANO – NE

Pokud ano, napiš co: Jasně všechno co jsem se naučila jsem už vypsal.

- 4) Chtěl(a) bys podobný projekt ještě někdy opakovat?

ANO – NE

Proč? Baví mě to.

## Sample 2

### DRAMATICKÝ PROJEKT – LITTLE RED RIDING HOOD

(DOTAZNÍK)

- 1) Líbili se ti hodiny, ve kterých jsme pracovali na dramatizaci pohádky O Červené

Karkulce?

☒ ANO – ☐ NE

Proč? BYLA TO ZÁBAVA, HRAŤ TO A DÍVAT SE NA  
DRUHOU SKUPINU TAKY HRAŤ V KOSTÝMĚCH BYLA ZÁBAVA.

- 2) Které aktivity se ti líbily nejvíce? (možnosti zatrhni ✓)

☒ hra 'Over the mountain if'

☒ hra 'Simon says'

☐ pohybová a dechová cvičení

☒ aktivita 'Moody dialogues'

☐ hra 'Guess the situation'

☒ psaní osnovy scénáře

☒ jazykolamy

☒ psaní dialogů

☒ hra 'Guide the blind'

☒ nacvičování

☐ aktivita 'Split dialogues'

☒ představení

Proč? BYLI ZÁBAVNÉ A HODNĚ NAUČNÉ OBZVLÁŠTĚ PSANÍ  
DIALOGŮ.

- 3) Myslíš si, že ses během projektu naučil(a) něco nového?

☒ ANO – ☐ NE

Pokud ano, napiš co: HLAVNĚ SPOLUPRACOVAT, PÁR NOVÝCH SLOVIČEK A  
HLAVNĚ BAVIT SE.

- 4) Chtěl(a) bys podobný projekt ještě někdy opakovat?

☒ ANO – ☐ NE

Proč? ABY TO BYLA SRANDA, ALE ABY TO BYLA  
MĚJAKÁ DETEKTIVKA (A POHÁDKY PRO DĚTI)

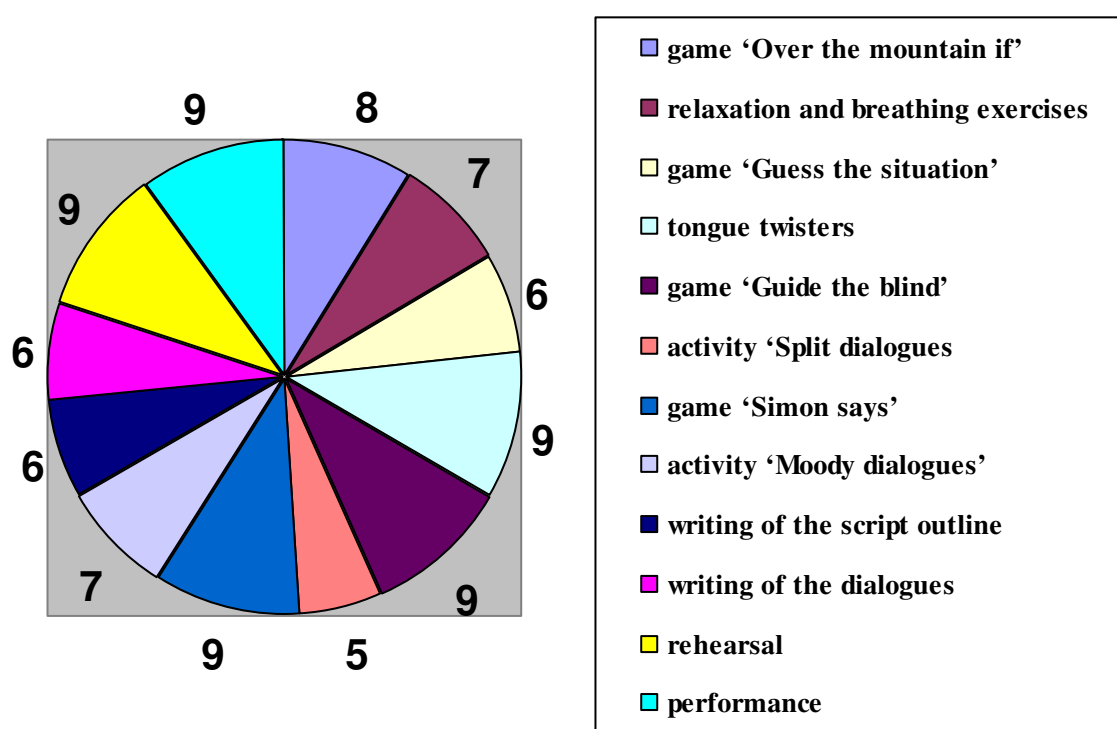
## APPENDIX 11 – *The List of All Answers to the Questionnaires*

### 1) Did you like the lessons, within which we dramatized the fairy tale of Little Red Riding Hood? Why?

Yes – 10                      No – 0

- We did not have to learn and write anything, it was fun.
- We did not have to learn, only some new vocabulary, it was fun.
- We had to learn something to be able to perform and I worked because I liked it.
- I like acting, and I can learn some new things, such as speaking fluently.
- It was fun to perform and watch the other group.
- It was fun, I liked it.
- I improved my pronunciation and I did not stammer so much during the performance. I learned some new vocabulary. It is an enjoyable way of learning.
- It was fun. I learned five new vocabularies.
- It was fun. We did not have to learn. It was a good teamwork.
- We did not have to learn. It was fun.

### 2) Which activities did you like the best?



- It was fun.
- I like breathing exercises and games.

- It is a entertaining way to learn something.
- I like twisting my tongue.
- The games were funny and educational, especially writing of the dialogues.
- All of it was fun. I learned new grammar and vocabulary in an amusing way.
- It was fun and we learned new games.
- It was fun. We learned new things.
- We did not have to sit at the desks.

**3) Do you think that you learned something new? What?**

Yes – 10                      No – 0

- new vocabulary
- new grammar
- pronunciation
- new games
- to make sentences
- to improvise in English
- to speak loudly
- to speak fluently
- to co-operate
- to be patient
- to act

**4) Would you like to repeat such a project sometime? Why?**

Yes – 10                      No – 0

- I like it.
- It was great.
- We can have fun. I can learn something new, it makes the lessons interesting.
- It is fun.
- We do not have to learn, and I do not like learning.
- We can have fun and learn new things.
- I like playing and working with audio-system.
- Because we liked it. It was super!